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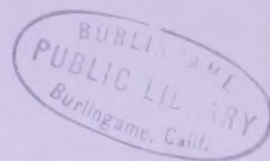
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L. G. G. RAMSEY

Art Editor:

Ruari McLean

Artistic Director for Europe: **Georges Salmann** (Paris)
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Editorial Correspondent in Portugal: **Carlos de Azevedo**

Business and Advertisement Manager: **David Davies**
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New York Offices:

American Editor:

M-L. D'Otrange Mastai

572 Madison Avenue, New York 22, N.Y.
Telephone PLaza 1-2100

Advertising Director for the U.S.A.:

Boleslaw Mastai

21 East 57th Street, New York 22, N.Y.
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On Cover

Detail of View of Florence painted from Villa San Firenze, by Edward Lear, signed with monogram and dated 1862. Oil painting, 25 $\frac{3}{8}$ x 30 $\frac{3}{8}$ inches.

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Drinking vessel of painted glass, Byzantine era 3

Murrina with goldsmith's work and enamels of tenth century (bowl of the Emperor Romanus II) 3

Hilt of sword of Francesco Morosini the Peloponnesian 7

The three above objects are from the Treasury of St. Mark's, Venice.

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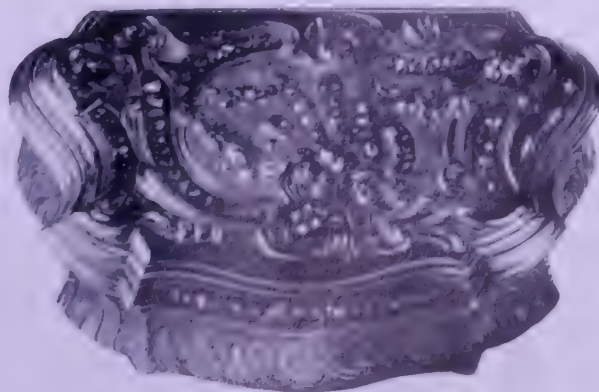
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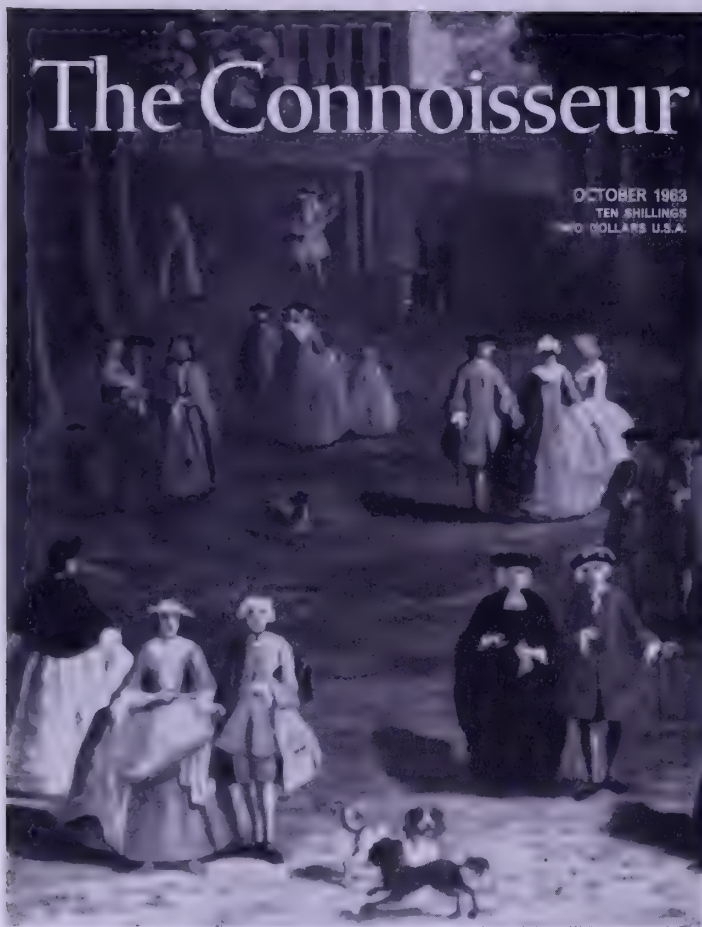
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The October number of *The Connoisseur* (top art journal with all leading American museums and private collectors) includes the following editorial contents:

One of America's foremost Egyptologists, Hollis S. Baker, discusses *Egyptian Furniture of the Eighteenth Dynasty*—two superb colour plates—in particular reference to the great book, *Tutankhamun*, to be published by *The Connoisseur* in October.

Sir Gyles Isham concludes (Part I appeared in *The Connoisseur* in April) his researches into the seventeenth-century *Correspondence of David Loggan with Sir Thomas Isham*.

Professor Richard Hare, of the School of Slavonic and East European Studies, London University, and Visiting Professor in Russian Studies, University of Indiana, describes some little-known and recently acquired *Icons in the Museum at Recklinghausen, West Germany*.

Anthony Coleridge continues his unique series of fully illustrated articles, exclusive to *The Connoisseur*, on English furniture with *William Masters and some eighteenth-century furniture at Blair Castle, Scotland*.

Gregor Norman-Wilcox, Curator of Decorative Art, Los Angeles County Museum of Art, concludes his two articles on the magnificent *English Silver in the Collection of Mrs. William B. Munro of Pasadena, California*.

Jasia Reichardt writes on the *Drawings of Kitaj*, American-born painter, intellectual and bibliophile, four of whose drawings are illustrated in one of an important series of such articles now being published by *The Connoisseur*.

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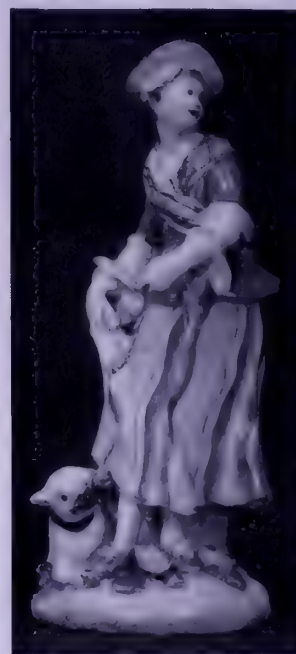
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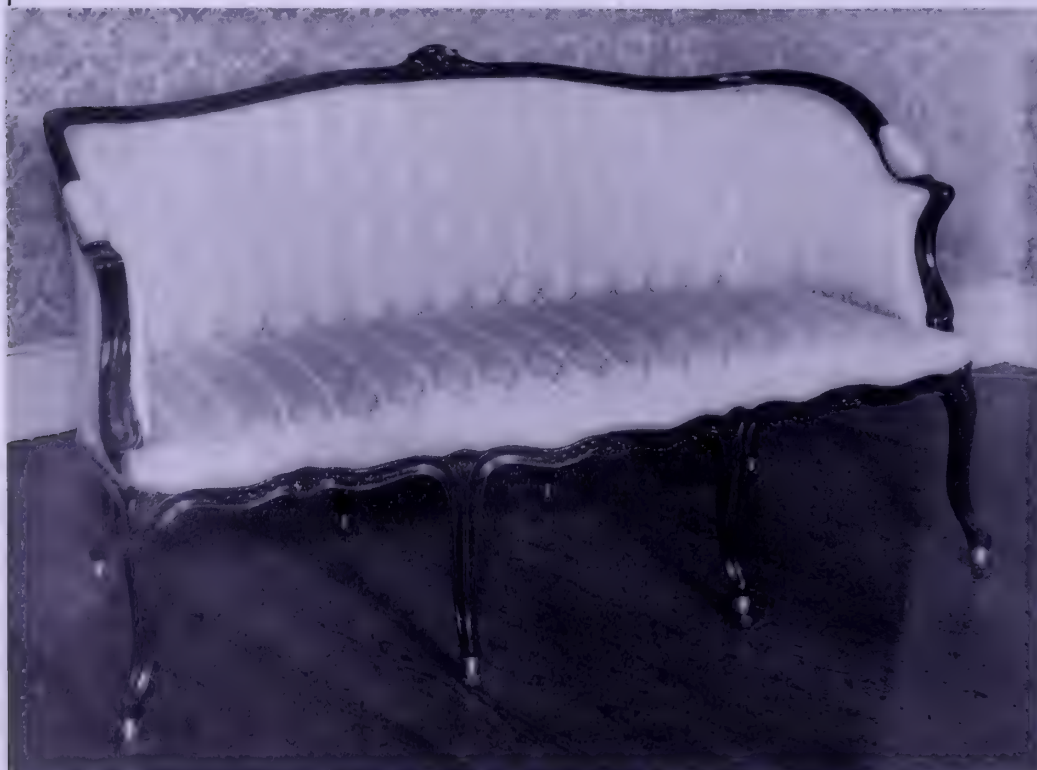
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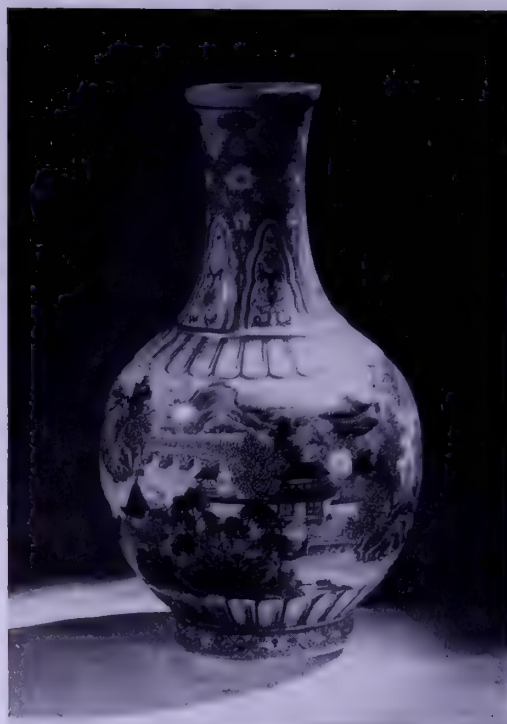
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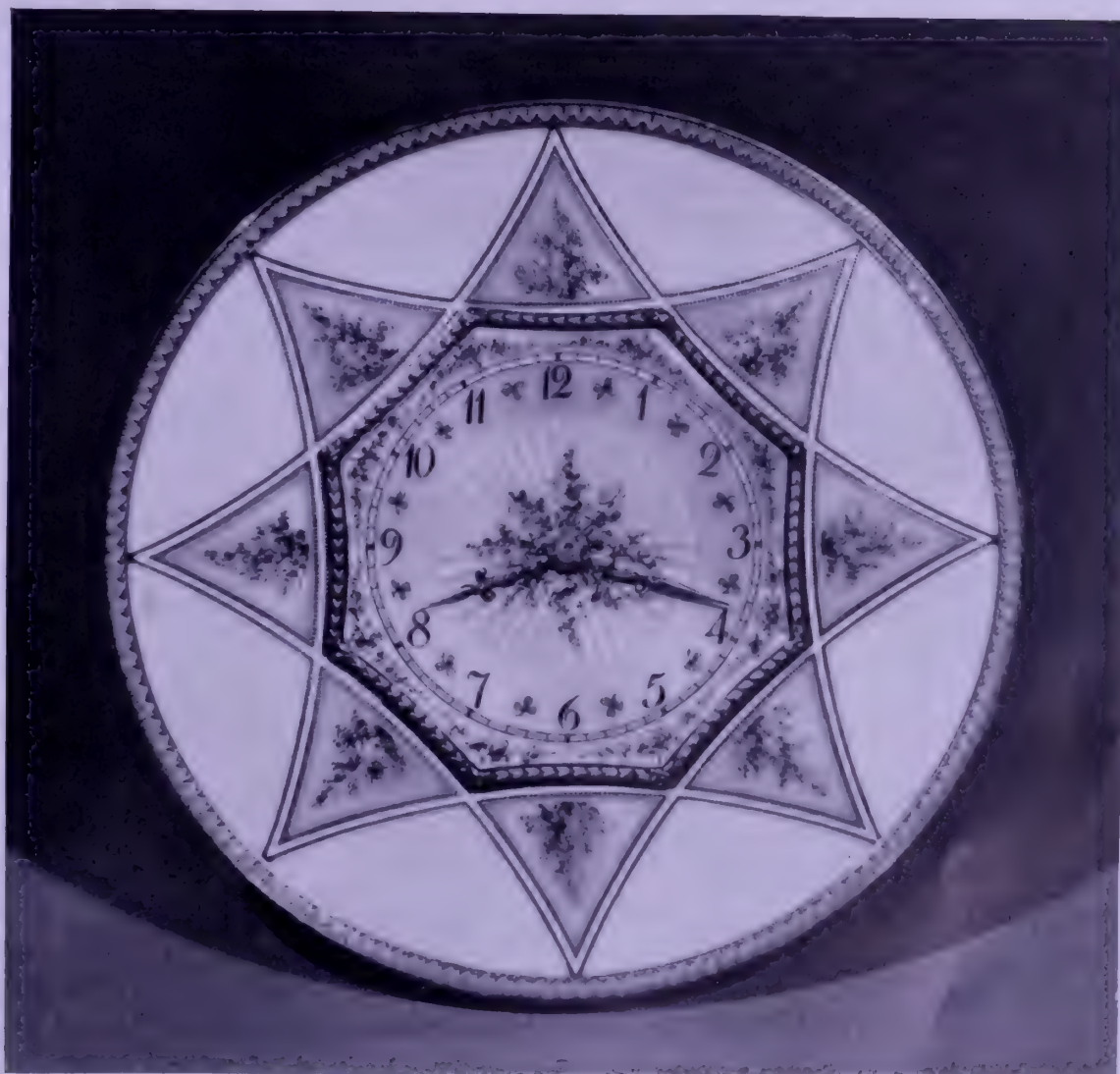


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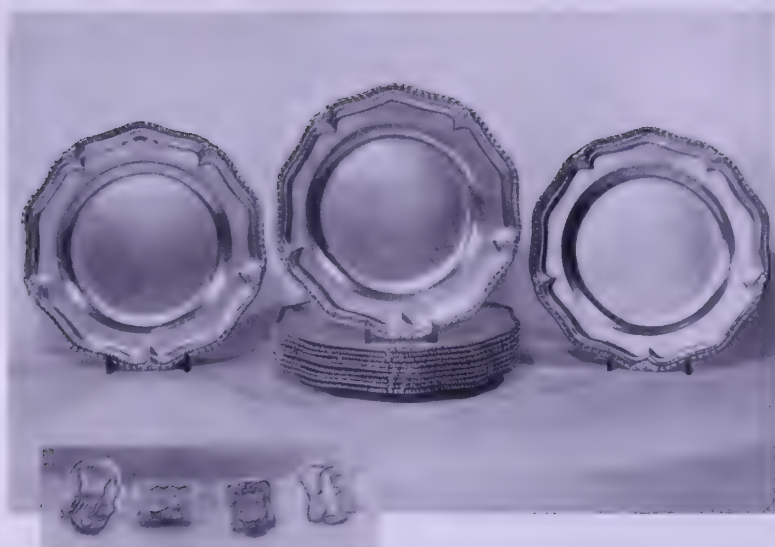
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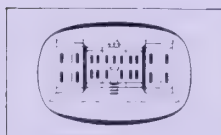
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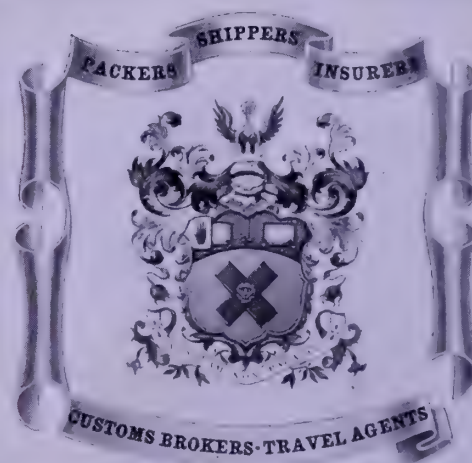
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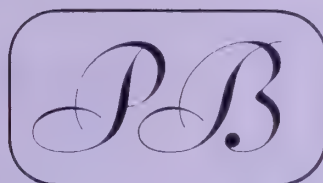
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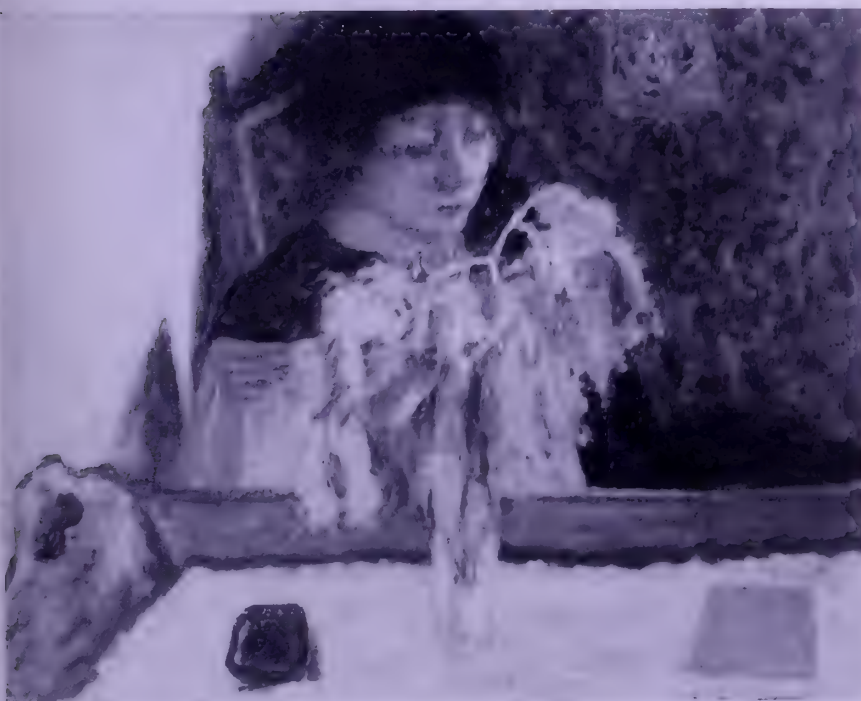
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Another possibility for the tapestry below is the story of DEIDAMIA AND ACHILLES (?). Deidamia was the daughter of Lycomedes, king of the Dolopians, in the island of Scyros, to whose court Achilles was sent disguised as a maiden, and where he fathered Deidamia's son Pyrrhus or Neoptolemus. (Size 11 ft. 4 in. high $\times$ 8 ft. 4 in.)



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Left

PAN AND SYRINX

Pan saw and fell in love with one of Diana's nymphs, Syrinx. When he tried to seize her she fled and succeeded in reaching the banks of a stream, where she implored the water nymphs to save her. This they did by transforming her into a bunch of water reeds. Pan cut some of these and bound them together, thus creating a musical instrument to which he gave the name 'Syrinx'. This tapestry shows Pan attempting to seize Syrinx. (Size 11 ft. 5 in. high x 11 ft.)

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Above

JASON AND THE DRAGON

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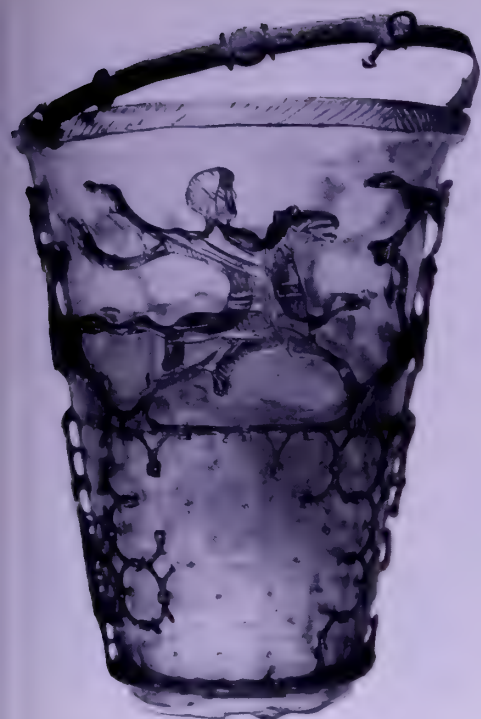
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FERDINANDO FORLATI

AMONG the countless sacred buildings that the Christian world has built during the last two thousand years, of as many types as there were times and places, St. Mark's church in Venice is certainly one of the most famous and most extraordinary.

It is the symbol of one of the most civilized states of an era now drawing to a close, and it is also an affirmation of profound religious feeling. It is above all a great architectural monument which shows, dating from its origin in the remote ninth century, an Oriental plan and elevation, and a Western technique of building which is also reflected in some details of the architecture.

Even all this was not enough to satisfy the Venetians, who never tired of enriching their beloved church with marbles and precious stones brought back from their successful excursions abroad. They also had the Oriental forms of ornamentation reproduced by their own local craftsmen, alert and skilful artists constantly protected and encouraged by the Serenissima Republic from the thirteenth century onwards and concentrated in the famous greater and lesser Schools of the Guilds. The most recent research has proved that capitals, balustrades, screens and mosaics are sometimes examples of Byzantine or Oriental art and sometimes of Venetian origin, inspired by work from Constantinople or further east.

In the same way, through the various gifts offered by the citizens, Doges or even foreign rulers who showed in this way their respectful admiration for the Republic, there was gradually

amassed the collection of varied objects, with examples of goldsmiths' work and precious glass, which today forms the magnificent Treasury.

Unfortunately not all the treasures survived the vicissitudes of the thousand year old Basilica. Particularly disastrous were the terrible fires which ravaged it, such as that in the year 1231 which, according to the ancient chronicles, 'burnt all the Privileges and relics and many jewels'. To the damage wrought by fires were added the depredations caused by thieves and rats. Olmo wrote in 1640 'the rats have made more nests here . . . and thieves have broken in through the windows overlooking the Piazza'.

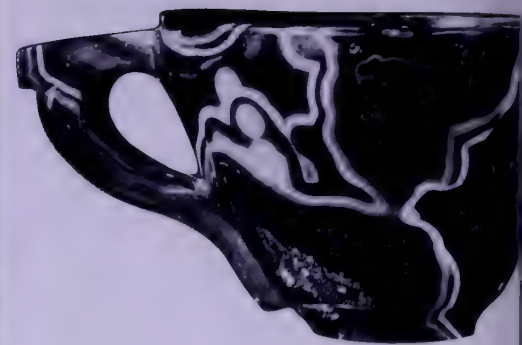
Yet precautions were taken to guard against these dangers. As early as the thirteenth century, perhaps because of the accumulation of great wealth following the Sack of Constantinople in 1204, the actual Treasury was preserved in great chests, thus constituting a kind of bank of sureties, for the Republic exacted valuable pledges in return for its loans to the Princes of Europe.

Some inventories of these valuables still exist. The first is preserved in a copy made by Olmo of a list made in 1283, the second is from 1325 and the third was drawn up in 1530 by Andrea Gritti, who distinguished between the Sanctuary, where the relics were kept in their precious cases, and the Treasury itself.

However, the greatest danger, that of almost total destruction, was incurred in 1797 when the Committee of Public Safety, set up in Venice after the fall of the Republic, ordered that all its valuables should be melted down to make ingots of precious

1. Colour above. Drinking vessel of painted glass, Byzantine era.

2. Colour below. Murrina with goldsmith's work and enamels of tenth century (bowl of the Emperor Romanus II).



5. Ciborium, late Antique. 6. So-called 'Chair of St. Mark'. 7. Onyx vase with handle.

metals and the gems extracted. Fortunately the terrible command was only partially obeyed and many precious objects, the most valuable being the *Pala d'Oro* (Golden Altarpiece) were saved at the last moment. Now they are all collected in three rooms to the right of the Basilica, behind the Baptistry, until a still more suitable means of exhibition can be found. This has recently been achieved for the main part of the Museum, in the rooms above the Zen chapel and the left arm of the Narthex. There will also be a scientific Catalogue published by the Fondazione Cini and prepared by the most learned specialists in this field of research. Meanwhile, illustrated here are some of the most famous objects. The origin of the Treasury, to which I have already briefly referred, explains the great variety preserved.

To begin with examples that may be grouped together as Late-Antique. First of all we must draw attention to a small glass pail, in the shape of a truncated cone, which shows a particularly skilful technique, known as a *diatreton*: it consists of a delicate metal network pinned by slender supports to the glass body (No. 3). Above this is represented a hunting scene: two mounted huntsmen separated by two small trees and two superimposed beasts. Both the rider and his galloping horse are rendered with unusually expressive power and a remarkable effect of tension. This art is of Roman origin and dates from the third to fourth century A.D. The handle is the original, and of silver.

Near at hand is another pail-shaped vessel of purplish glass, with the bottom missing (No. 4). It is decorated with Bacchanalian scenes, incised on the wheel. Naked and almost naked men with Dionysiac attributes alternate with female figures in attitudes of singular grace, reminiscent of examples from the Alexandrine workshops. This is of a much later period than that of the first mentioned pail, in fact the fifth century A.D. according to Albizzati. The stylistic differences between the two objects are certainly remarkable: reserved power in the former, lascivious grace in the latter.

Very different in artistic worth, but significant as an artistic type, is a small ciborium made from one piece of Greek marble, formerly kept in the upper rooms of St. Mark's it was transferred to the Treasury by Giovanni Veludo (No. 5). From a square base rise four small columns with Corinthian capitals, supporting a

hemispherical cupola surmounted by a sort of ball, below which, inside the dome is a little hook designed to hold the dove with the Sacred Species. Around two arches of the cupola runs the inscription in Greek: 'Blessing and Salvation to the most glorious Anastasia'.

It is interesting to note that there is a similar ciborium, in mosaic, in the chapel of St. Clement. Judging from the characteristic features of the capitals and the shape of the Greek letters, this ciborium may date from the fifth or sixth century A.D. and may thus be one of the oldest known.

To this group must be added the so-called Chair of St. Mark. The general opinion now is that this is a reliquary. It is carved from a single block of alabaster, or rather of Oriental *cipollino*, with bands of ornamentation arranged to give the appearance of a wooden chair, common in late antiquity (No. 6). On the back, inside, is carved the Tree of Life, luxuriant in leaves and fruit, at the base of which stands the mystic Lamb. Below the Lamb spring the four rivers of the Apocalypse. The back of the Chair ends in a medallion (originally all of a piece with the Chair and broken off later) with a Cross between two toga-clad Evangelists with haloes: Matthew and Mark. On the right hand side of the Chair and below a series of parallel lines (in imitation of wicker work, according to Grabar) is the Ox, carved against a design of six wings, surrounded by twenty-two stars. On the left hand side, with the same motifs re-appearing, is the Angel. On the reverse of the Chair back, in the medallion, are the two other Evangelists, with below them the Eagle, once more against a design of six wings. The Lion is represented against the Tree of Life, between two palm trees. Both on the left side and on the back there is an oblong opening, certainly original. All round the base runs a band of criss-cross pattern. It is clear that the whole Chair was carved at the same time.

The images on the Chair represent the Evangelists, and Paradise: symbolized by the Tree of Life and the rivers that flow from it. The Evangelists moreover are shown twice, directly beside the Cross and indirectly through their respective symbols, shown against the starry sky. This Chair must therefore be meant to represent the throne of God as it is shown many times in the apses of our churches (mosaics at St. Maria Maggiore, at the old St.



8. Chalice of the Emperor Romanus II. 9. Chalice inscribed with words of Consecration.

Peter's, at SS. Cosmas and Damian), which means it is not an episcopal Chair but a reliquary.

We know nothing of the origin of this Chair. The Hebrew inscription seen on the front is of very uncertain meaning, besides being a later addition. A tradition asserts that it was a gift of the Emperor Heraclius I to the Patriarch of Grado. Neither the iconographical motifs nor the style would contradict such an attribution but, as Grabar has ably demonstrated, nor would they disprove an Oriental origin. If this were the case it might have been brought to Venice with the body of the Evangelist in 828 A.D. It is certainly a most remarkable monument and, whatever its character, it is associated with the origins of Venice and with her symbol, St. Mark the Evangelist.

Finally, to this group of late Roman objects must be added a *skyphos* made of one piece of onyx and decorated, perhaps in a later period, with metal and enamel ornaments which are now missing (No. 7). As it remains today, reduced to its essential form, one notices the powerful workmanship which, although possibly of Oriental origin, has nothing in it to suggest Byzantine art. It is more closely allied to the typical porphyry carvings of the fourth and fifth centuries A.D.

Now will be considered the remarkable works of art which in all probability formed part of the booty which was seized by the Venetians after the Sack of Constantinople, and which brought to Venice the direct inspiration of Byzantine art. What the greed of the conquerors must have been like we learn indeed from an authentic source, a letter by Pope Innocent III in which he wrote: 'Auferuntur aurea et argentea vasa, pallia et lapides pretiosi de famosissimo Sophiae templo, duodecim Apostolorum Basilica, Vigliorum et Pantocratore a victoribus spogliantur'.

One of the most striking examples is the first of two chalices said to have belonged to the Emperor Romanus (No. 2 colour, below). It consists of a bowl of onyx with two handles, attached in a typically classical manner and of unusually refined workmanship, very different from that of the other chalice here illustrated and from the other Byzantine works: it is in fact to be classified among the very rare *murrine* (vessels made of *murra*, fluor-spar) of the classical age that have come down to us, and probably dates from the first century A.D. in Asia Minor. Albizzati thinks it must

have formed part of the Imperial treasure in Rome, called by the Persian name *Gaza regia*. Later on it may have been taken to Byzantium by Constantine and then transformed into a chalice, with the insertion of enamels around the mouth, by the Emperor Romanus II who succeeded his father Constantine VII Porphyrogenitus and reigned from 959 to 963. There were twelve enamel plates (one is missing) each with two saints with their names written in Greek. On the tall foot is the Greek inscription naming the Emperor. On the stem are four crosses, set within circles, while other precious enamels with images of saints and martyrs adorn the foot.

The second chalice illustrated is wholly Byzantine art (No. 8). This also belonged to an Emperor Romanus, as the Greek inscription around the base clearly states: 'O Lord aid Romanus, the Orthodox Emperor'. The bowl, restored in the middle of the nineteenth century, is a very fine fifteen faceted sardonyx, mounted on a silver gilt base. The broad rim contains fifteen very fine rectangular enamels. Christ, in the act of blessing, is between St. John the Baptist and St. Peter, then come the Synoptic Evangelists with St. Gregory Nazianzen and St. Basil, the Archangel Gabriel and the Blessed Virgin, St. Michael with St. Nicholas and St. John Chrysostom, St. John the Evangelist and St. Paul. The refined artistry of these enamels suggests a very early date, for which reason this chalice also may be assigned to the second of the four Emperors called Romanus that are known to us, in fact to the same Romanus to whom we owe the other chalice already described. We note that on the base are four eight-pointed crosses within circles and on the spreading rim of the foot eight gold plates bearing two enamels.

Another example of refined Byzantine art, but one so directly inspired by Alexandrian models that it was for long considered antique, is a spherical glass drinking vessel with a very low splayed neck (No. 1 colour, above). Two round metal bands, one at the base and the other separating the bowl from the neck, are linked by two elegant scroll handles in keeping with the pseudo-classical figures contained in the seven medallions, which are surrounded by eighteen ornamental circles, each containing in its centre an eight-pointed star. The delightful little figures are either augurs or Dionysian types, *amorini* or naked gods between



10. Glass chalices adorned with filigree. 11. Silver reliquary or *Artophoron*.
12. Reliquary containing St. Pantaleone's arm.



columns; between the medallions, above and below, are small heads wearing crowns, and with ear rings and necklaces. These figures are akin to those on the ivory coffers, decorated with profane figures, of which several examples from the tenth and eleventh centuries have been preserved. A round glass bowl, which has an incised decoration of small arches, shows equal elegance in its finely chased scroll shaped handles (No. 9). It rests on a metal ring, which is attached by slender ribs to a metal rim engraved with the words of Consecration.

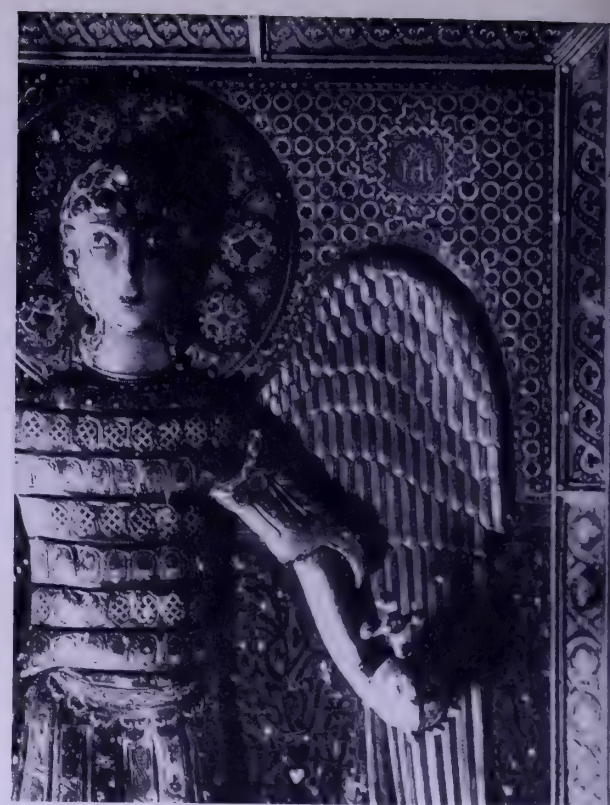
A most delicate workmanship is shown in the fine silver gilt filigree, with a classical scroll motif, which decorates a round-bodied glass vessel spreading out at the base in a truncated cone shape (No. 10). Unfortunately, the numerous many-coloured gems which once adorned it are now missing.

Another remarkable but much later example of metal work, dating from the twelfth century, is probably the work of Venetian artists or, as some think, of Greek artists settled in Venice. This is an *Artophoron*, used as the receptacle for a double reliquary containing the Precious Blood (No. 11). It has five cupolas in imitation of an Oriental church, with pierced metal work decoration in the upper part and fabulous animals or monsters below. The five cupolas are set between four small turrets, each crowned with a cross. On one side are two little doors, on which are the images of a warrior, identified by the inscription as Strength, and of a woman, as Prudence.

The reliquary containing the arm of St. Pantaleone is of a similar date (except the hand, which is restored) and is another example of Venetian work when still under Byzantine influence. It rests on a remarkable rounded base of finely pierced metal work, resting on three paw feet (No. 12). The main stem of the reliquary is instead adorned with a series of settings for precious stones, many of which have disappeared as has also the fine Greek inscription: 'O Thou, Healer of the sick, redolent of fine unguents, pour into our bodies springs of golden health'.

Another group of precious works are of an authentic Byzantine





14. *Stauroteca*. 15. Detail of cover of Evangeluary, with figure of St. Michael. 16. Cover of Evangeluary with figure of St. Michael.



origin. These are the cases and covers of the Evangelaries, of which we will mention the three generally considered to be the most important. First of all the so-called *Stauroteca* (No. 14). In the middle is the Cross surmounted by the Sacred Monogram. It stands on a little mound on which is a skull set aslant. Beside the Cross, to the left, stands the Virgin and to the right St. John, with an indication of their names as well as the dying Redeemer's words to them: 'Behold thy Son; behold thy Mother'. In the corners at the top are two angels above two little heads. The whole is set in a frame of very fine scroll pattern studded with many coloured gems and enclosed in another larger frame decorated with a meander pattern. From this protrude ten larger rosette shaped settings for gems, and there are also two stupendous images of the Archangels Michael and Gabriel. Above are two lines of Greek inscription in *niello*, of which a part is unfortunately missing: 'O Cross, mighty power against devils, Guardian of life, divine Tree'.

It seems certain that the frame as well as the inscriptions, including also those of the central panel (though not the precious enamels that are among the most beautiful known to us) are of a slightly later period and by Venetian artists. The *Stauroteca* is considered, in fact, to be the finest surviving example of eleventh century art from Constantinople.

Also Byzantine is the very valuable silver icon which shows in relief, on its central panel, the Archangel Michael robed and shod, with great golden wings (No. 15). His head is encircled with a large enamel halo and is carved in agate, his hair rendered in many coloured gems. The Archangel bears in his right hand a sword with a pearl pommel, and in his left he holds a globe, also of agate, surmounted by a cross. The truly divine power of the figure is made even more striking by contrast with the frame, evidently a later work and restored. We can safely assert that this is one of the most authentic examples of the golden age of Byzantine art.

By comparison the next icon may seem less worthy of notice, but



17. Crystal bowl, Persian.



18. Bowl, incised glass, Iraq.

possibly this is due only to the many restorations it has suffered. The central panel also is Byzantine art of the eleventh century. There is a gilt bronze figure of St. Michael, with a halo and with his right hand raised in the act of blessing, while his left hand holds a rod (No. 16). The double frame has been much restored, in a comparatively late period: in it are set medallions with images of the Redeemer, the Evangelists and Saints, that are among the finest surviving examples from the workshops of Constantinople of the eleventh century.

We now consider the last group of works in the Treasury of St. Mark's: Oriental art. These also are from the most varied sources. First, a crystal bowl which shows, in relief, three crouching animals. It is assigned to the tenth century and to a Persian source (No. 17).

Still more ancient, from the middle of the ninth century, is the bowl which came from Iraq, formerly thought to be a turquoise bowl, a gift from the Shah of Persia, Uzum-Hassan, to the Republic in 1472 (No. 18). It is in fact a magnificent glass vessel, with an inscription in Arabic characters which has been interpreted as *Khuvasan*, that is, as the name of its place of origin. The rim is a remarkable border of metal filigree work with large settings for precious stones.

There is a magnificent amphora of a single piece of rock crystal, with fifteen leaves rising from the base, an ornamental frieze typical of the art of Samara, and a circular band of filigree work which forms the rim (No. 20). The base, handles and lid (Byzantine goldsmiths' art) are also of the finest filigree and set with gems. It is one of that splendid group of objects in rock crystal, generally considered to be Egyptian art of the Fatimite era (969-1071) and possibly from the finest period. The inscription in Cufic characters which adorns the upper part reads: 'Lasting happiness and constant fortune and health to our master'.

We must mention also an ampulla of onyx slightly flattened at the base, Egyptian work of the eleventh century (No. 19, left) and another in glass with friezes and figures of fabulous beasts and a

handle in the form of a snake, with a false spout terminating in an animal's head (No. 19, centre); on the base and round the neck are men warring with fabulous beasts. Finally (No. 19, right) an ampulla with an onyx base and an upper part of finest filigree, still of the Byzantine era.

Another magnificent ampulla, resting on a simple base with three lions paws, and decorated with fabulous beasts, is of the same type as the second of the three vessels shown in No. 19. Moreover, it bears an inscription invoking the divine blessing on the Iman Al-Aziz Bi'llah who reigned from 975-996 (No. 21). We may therefore conclude that these last examples are from the end of the tenth century. We know, in fact, that with the fall of the Fatimites, and the consequent dispersion of their treasures (1062) many works of art were thrown on to the market: an Arab chronicler relates that a carafe and an amphora with the name of Aziz Bi'llah were seen at Tripoli. Certainly the production of these vases was stopped abruptly. We do not know how these examples arrived at St. Mark's, but most probably they came through Constantinople.

The works briefly described in these pages are obviously but a small part of the Treasure of St. Mark's, but I consider them sufficient to give an idea of its singular richness and variety, a richness and variety which offer further confirmation of the discerning taste of the Venetians who chose these masterpieces from the teeming treasuries of the East, with which they were in such close contact for so many centuries.

St. Mark's Treasury also holds the great sword of Francesco Morosini, the Peloponnesian, one of the last great Captains of the Republic, who inflicted on the Turks the memorable defeat which secured for Venice the mastery of the Peloponnese (No. 13 colour). As a sign of gratitude Pope Alexander VIII sent him in 1689 this great silver gilt sword with its magnificent hilt, a work of Baroque goldsmiths, very different in style and workmanship from the objects we have been considering here but nevertheless, with its exquisite chasing, an undoubted work of art.



19. Left and right. Ampullas with Byzantine decoration. Centre. Ampulla. All Fatimite Art.



20. Amphora with Byzantine decoration, Fatimite Art. 21. Ampulla of the Iman Aziz Bi'llah.

Bibliography

The best Catalogue is still, in spite of its obvious deficiencies, that drawn up by the Canonico A. Pasini: *Il Tesoro di S. Marco in Venezia* for the great work on the Basilica edited by Ferdinando Ongania in 1885. One must mention also E. Molinier's *Le Trésor de la Basilique de Saint Marc*, Venice 1888, and the account written by G. Lorenzetti in the book: *Venezia e il suo Estuario* 11nd ed. La Libreria dello State,

1956, pp. 211 et seq. For more details see also C. Albizzati: *Memorie della Pontificia Accademia di Archeol.*, S.III, Vol. 1, 1923, p. 35 et seq; L. Marangoni: *Un infisso liturgico del Tesoro di S. Marco* in *Atti del Reale Istituto Veneto di Scienze lett. ed Arte*. Vol. LXXXVI, p. II, 1927-28, pages, 1112 et seq; A. Grabar: *La Sedia di S. Marco a Venezia*, in *Cahiers Archéologiques*, VII, 1954, p. 19 et seq. On Oriental and Islamic works of art see: *Jahrbuch des preuss. Kunstsamlingen*, Vol. 61, 1940, p. 143 et seq; *Mostra d'arte iranica*, Rome, 1956; *Journal of Glass Studies*, Vol. III, 1961, p. 9 et seq.



1. *The Dead Christ supported by four winged Angels.* French, fifteenth-century polychrome and gilded wooden sculpture, 53 x 50 cm. Exhibited at 'L'Art du Moyen Age' Musée Cantini, Marseille, 1952. Bresset, Paris.

Florence

The Third International Antique Dealers' Fair and Exhibition—at the
Palazzo Strozzi, Florence : September 14 - October 14

GEORGES S. SALMANN

GIORGIO VASARI tells us that, shortly before his death, Benedetto da Maiano, submitted to Filippo Strozzi his model for the Palace which this Florentine nobleman planned to build. In 1489 the first stone was laid. At this time the Strozzi, in perpetual opposition to the Medici, were the wealthiest patricians in the city; and indeed the palace they bequeathed to posterity is one of the most beautiful, if not the most striking, in Florence. The atmosphere of the interior was worthy of the austere beauty of the architectural ensemble.

After the lapse of so many centuries it is difficult to imagine the

festivals which animated this magnificent building, and the treasures which adorned its apartments. Recently, however, the palace has been awakened from its long sleep every two years; so that it seems to come to life again, for some weeks. At these times it is enlivened by an intense activity, thanks to a manifestation of art worthy of its past—*La Mostra Mercato Internazionale dell'Antiquariato*—under the patronage of a group of illustrious personalities of the Peninsula.

Thus the Signori Giuseppe and Mario Bellini have realised their fathers' dream. They are the organizers and initiators of this



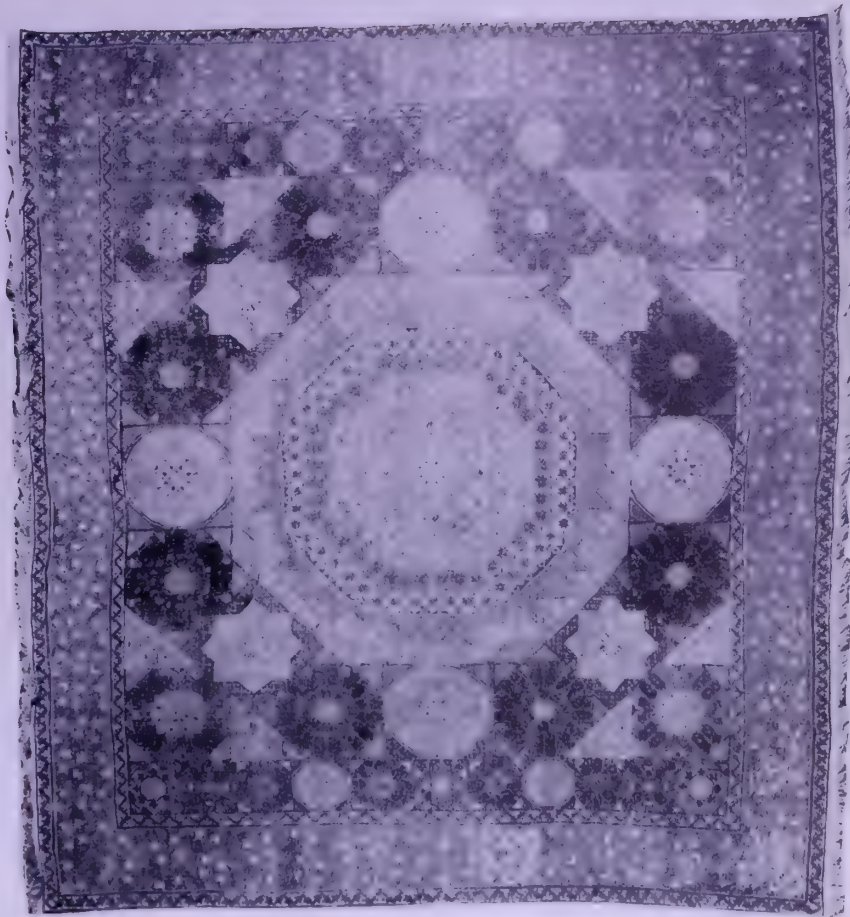
2. *The Miracle of the Spring*, by Gian-Antonio Guardi (1698-1760), 125 × 113 cm. Bibl. published by Morassi in *Emporium*, year LXIV, Vol. CXXVIII, November 1958, p. 201. Luigi Galli, Milan. 3. Majolica vase, Persian, 13th-14th century, Ht. 21 cm. Blue background, stylised palmette and scroll motifs, inscriptions. Formerly in Giovine del Girasole Collection. Giovanni Bruzzichelli, Florence. 4. One of a pair of pharmacy jars, *albarelli*, Cafaggiolo, c. 1520. Ht. 26 cm. Blue, green, orange and red. La Porta d'Oro, Milan. 5. Majolica stove enamelled in varied colours on a green ground, period Louis XV. Ht. 250 cm. Galleria Florentia, Florence.



Fair (which 200,000 visitors attended in 1961) which, in its conception, is unique in the world. For this Biennale they have succeeded in gathering together a very large number of Italian dealers and foreign antiquaries, the latter coming to Florence from all over the world. The Bellini have had to make complicated preparations, entailing a great deal of travelling and exhausting work, in order to prepare this enterprise and bring it to a successful conclusion. This is, in short, an exhibition which, unlike so many other antiques fairs which follow one another with monotonous similarity, presents a real international character.

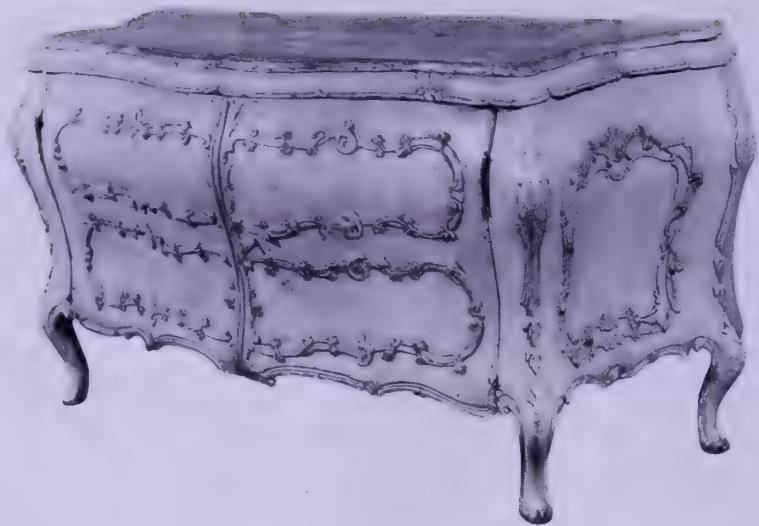
This is precisely where its great interest lies; not only for antique dealers but also for all who are interested in works of art for scientific reasons, and for those genuinely concerned with private collecting. In innumerable articles the world's press emphasised the cultural significance of the last of these Exhibitions. It is also clear that, apart from the valuable opportunity of comparing commercial tendencies, which indicate the evolution of prices as well as of the trend of taste in general, the collections assembled in Palazzo Strozzi offer its visitors the most varied inspirations and suggestions. The exhibits range from simple pottery to masterpieces worthy of the best museums. Some examples of these exhibits are here illustrated: more being here shown than in any other British or American art magazine.

Allied with the commercial activity of the Florence Fair there are fêtes, cultural congresses, organised tours, prize distributions, art auction sales, the proceeds of which will be given to charity, and art lectures. Success seems assured in advance, particularly as the love of things of the past is quickly extending, often as a means of escapism from the machine age, to all forms of society: so that altogether new classes of people are now engrossed, often as connoisseurs, in artistic matters quite alien to them barely a



6. *Portrait of Condottiere Vittare Pisano*, by Jacopo Robusti, called 'il Tintoretto' (1518-1592), 240 × 172 cm., carrying the expertise of Professor Antonio Morassi. Galleria Luigi Bellini, Florence. 7. Carpet from the Court Factory of Cairo. Woollen, 15th-16th century, 280 × 250 cm. Published by Adolph S. Cavallo in *Bulletin of the Museum of Fine Arts, Boston*, 1962. Piero Barbieri, Genoa. 8. Portuguese carpet. Beira, 16th century, 5 × 3 m., yellow ground with blue and green designs representing the Rape of Europa, cock-fighting, chimeras and swans. Tarica, Paris. 9. *Virgin with Child*, by the Master of the Legend of St. Ursula. Bruges, c. 1480, 38.5 × 28 cm. Formerly in Walraff-Richartz Museum, Cologne. Robert Finck, Brussels.





10. Venetian commode-chest, mid-18th century, light blue ground with carved flowers, polychrome and gilded. Tullio Silva, Milan. 11. *Monks Meditating*, by Alessandro Magnasco, 73 × 56 cm. Formerly in the Marquis de Lasteyrie du Saillant Collection. Galerie Cailleux, Paris. 12. *The Official Yacht of the Town of Amsterdam welcomes a returning East Indiaman in 1665*, by William van de Velde the Younger (1633-1707), 70 × 85 cm. Lit. C. Hofstede de Groot, cat. raisonné, vol. VII, no. 151. B. Heckstall-Smith: 'Yacht and Yachting in contemporary art' (London 1925), colour plate V. A. E. d'Ailly: 'Zeven Eeuwen Amsterdam', vol. II p. 175, illust. 59. On loan to the Scheepvaart Museum, Amsterdam. Exhibited: Kunstschatting Singer Museum Laren, 1959, No. 83. G. Cramer, *The Hague*. 13. Louis XV period, 32 cm. high blanc de chine clock, 'à l'éléphant', with St. Cloud flowers and French gilt-bronze mounts. Kugel, Paris.



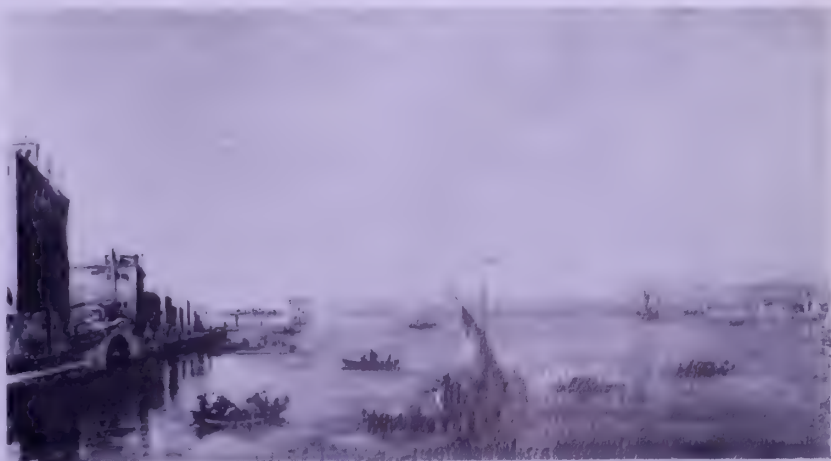


14. An important large flute-shaped vase, Meissen, Herold, about 1725-30. Ht. 51.5 cm. Raspberry-red centre panel with *chinoiserie*, the remainder decorated with Chinese flowers, birds and butterflies in bright iron-red and various other enamels. Formerly No. 1454, Ole Olsen Collection, Copenhagen. *Ars Domi*, Zürich. 15. Régence chest with two doors, c. middle of the eighteenth century and bearing the stamp of Migeon. Decorated with Chinese polychrome lacquer panels and gilt-bronze mounts. Ht. 104 cm., depth 49 cm., width 97 cm. *Galerie Ramsay*, Paris. 16. *Approaches to Venice*, by Francesco Guardi (1712-1793), 116 x 64 cm., carrying the expertise of Morassi, Longhi, Pallucchini, Fiocco. *Vittorio Frascione*, Florence.

generation ago. To attract new enthusiasts for artistic endeavour nothing is so beneficial as an exhibition of this nature, where all frontiers are abolished and in an atmosphere of established ancient traditions.

Florence, with her churches, museums, palaces and libraries, will impart the message of the Renaissance, the dawn of our era, to her innumerable guests, reminding them of the greatness of the thinkers, builders and patrons of that magnificent age. The Exhibition itself will be there to stimulate their artistic desires and satisfy their love of beauty. It will offer a field of study for the learned, a school for those eager to learn, and enticement to those who wish to add beauty to their lives.

It is true that the *mostra* owes to Florence its unique and inimitable setting, steeped in tradition and culture. Yet it also offers its own additional attractions to this city which is one of the great centres of civilisation.





1 and 2. Pair of figures in contemporary costumes. Irwin Untermyer Collection, New York.

A group of Italo-Dutch bronzes

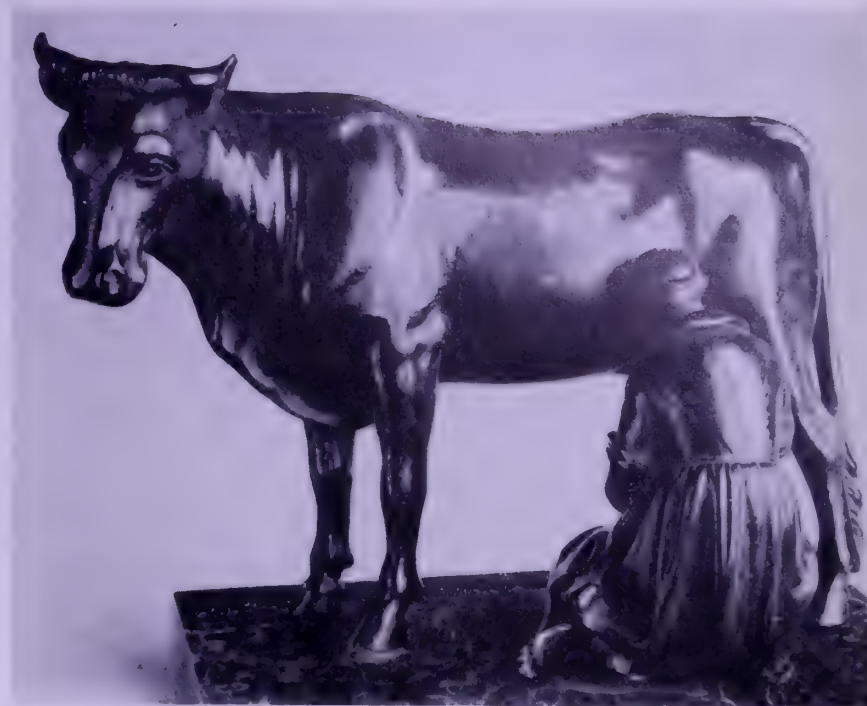
YVONNE HACKENBROCH

MANY of the Northern sculptors, attracted to Florence by Giambologna, remain unknown. Their identity can only be established through their work, which is distinguished by a harmonious blending of Northern and Southern imagery. To one of these anonymous masters this paper is devoted.

A pair of bronze figures (Nos. 1 and 2) in the collection of Judge Irwin Untermyer, New York,¹ known in several replicas, form the point of departure. These figures have been considered Dutch, French and Italian by various authorities. Who is the master, who succeeded in endowing these simple figures with the subtle charm and refinement of the mannerist period? Are

there other statuettes in which his individual style is revealed?

Costume figures in bronze are extremely rare, because generally a less permanent material, such as boxwood, ivory or later on porcelain is chosen for the representation of changing fashion. The costumes serve to determine the origin of the statuettes. The female figure, which in other replicas holds a basket of eggs or fruit on her arm, wears a costume known from Pieter Aertsen's kitchen scenes, where maids appear in almost identical dress. Our figure wears the long skirt and apron tied by a knot in front, the laced bodice and blouse with flat, open collar, seen in those paintings. Such modest attire is naturally not



3. Jacques de Geyn, 'Musketeer', engraving, Amsterdam, 1608. *The Rijksmuseum, Amsterdam.*

4. Milkmaid milking cow. *Musée du Louvre.*

subjected to quick changes of fashion, but must be considered distinctive of social class or occupation. The costume of her male companion is that of an officer in all his finery, gloves in hand, anticipating a favourite attitude of Terborch's. His dress uniform is known from drawings and engravings by such artists as de Geyn, particularly from his series of musketeers, engraved for publication in Amsterdam in 1608 (No. 3). This indication of Dutch origin is confirmed by another comparison: between the servant girl and the undoubtedly Dutch figure of a woman milking a cow; in the Louvre (No. 4).² Both figures are closely related in type, their heads are exceedingly small, their facial expression impassive, the costumes are similar, and the surface treatment, has the same, smooth quality.

Far more difficult than to establish the local origin of our costume figures is the enquiry into their significance. Presumably this combination of a servant girl and officer illustrates a particular encounter between socially incompatible figures. The girl offers her companion an apple or an egg. Undoubtedly this offer symbolizes a first approach between an unequal couple. Unequal pairs form frequent subjects of genre representations. Usually the emphasis is placed on old and young, but there are variations stressing rich and poor, prince and peasant. In a country where proverbs played such an integral part in stimulating the imagination of artists, one may assume that a popular saying or a situation from a current play, inspired our artist. But in spite of persistent search, no such incident has as yet been revealed. Our figures

must have enjoyed considerable popularity, to judge by the several replicas with only slight variations.

In search of other work by our artist, our attention is directed to bronze figures of four bathing women, formerly assembled in the J. P. Morgan Collection, some of which are known in replicas (Nos. 5-8).³ They all share in our master's characteristics of style. Exceedingly small heads are encircled by braided hair, the facial expression remains impassive. The dark bronze is smooth and shiny, highlighting the *precious* rather than the bold. There is no longer an air of *art populaire*. Our master has absorbed elements of sophistication. He must have been exposed to new impressions on a journey to Italy.

The source of composition of the figure drying her feet is derived from a Hellenistic marble in the Uffizi (Inventory No. 190), an old Medici possession, already mentioned by Vasari: 'feminetta a sedere vestita del mezzo in giù, in atto di rimettersi una scarpa, fra i marmi a Pitti al tempo di Cosimo' (No. 9).⁴ This figure, originally part of a group of a satyr inviting a seated nymph to dance for him, has been recognized by Klein, on a coin from Cyzicus, of the second century B.C. It may be assumed that our unknown sculptor knew this marble at Florence and adopted the composition for his seated nude. That same marble may have served earlier for Giovanni da Crema's signed bronze statuette in the Wallace Collection.

A standing nude (No. 10),⁵ of similar build as the four bathing women, with elongated limbs and small head, may also be



5. Seated nude. Formerly J. P. Morgan Collection.

6. Seated nude. English private collection. Courtesy Julius Goldschmidt, Esq.

7. Seated nude. The Sir Leon Bagrit Collection, London.



attributed to our master. This figure clearly reveals the impact of Giambologna's image of Venus upon the Northern artist, who adopts the elegant pose, allowing several views. Another small bronze, in the Herzog Anton Ulrich Museum, Brunswick, displays similar characteristics (No. 11). It is an oil lamp in the form of a nereid, whose raised arms and joined hands serve for suspension. That figure repeats the elongated proportions of the other nudes, further accentuated by the upward movement of her extended arms.

Similar representations of nudes occur in contemporary drawings and paintings by Dutch mannerists, who had come under the influence of Parmigianino and the school of Fontainebleau, and who visited Italy between 1570 and 1580 to enrich their imagery. Among these painters, whose admiration for Parmigianino contributed essentially to the formation of his style, was Anthony Blocklandt van Montfoort, active predominantly at Utrecht, who visited Italy in 1572. His drawing representing the daughters of Cecrops with Erichthonius, in the British Museum (No. 12),⁶ and his painting of Diana and Aktaion, signed B. 1573, in the Kunsthistorische Museum at Vienna (No. 13), offer the closest comparisons of which we are



8. Seated nude. *The Wallace Collection.*

9. Seated nymph. Marble. *Galleria degli Uffizi.*



aware. Attenuated proportions and small heads distinguish all these nudes. The flowing curves of their bodies are set off by draperies, and the classical tranquillity of the faces is counteracted by telling gestures, in which hands and feet seem to participate. The attitude of these nudes is free of all intimacy or passion. Their northern blood remains cool, their deporture confident and detached. There is as yet none of the voluptuous attitude, characteristic of the mythological and allegorical figures by Bartholomaeus Spranger of Antwerp, who became court painter to Rudolph II in Prague in 1581, having been recommended by Giambologna.

The great attraction of our group of bronzes is their simplicity and the unpretentious assimilation of Italian imagery. In Italy this northern artist, not naturally predisposed at revealing the human body, lost all traces of previous inhibitions. Having discovered the lingering spirit of antiquity, he accepted the nude as part of any natural setting. Thus he avoided the heroic attitude adopted by Giambologna's Dutch pupils Hubert Gerhard and Adriaen de Vries; nor did he substitute the powerful for the heroic, as did Giambologna's German pupil Hans Reichl. Our Dutch artist is firmly rooted in Netherlandish tradition, where

the dignity of peasants and the pride of burghers combine in establishing the basic cultural pattern. His journey to Italy, which may have taken place between 1580 and 1585, meant primarily an enrichment of imagery, and closer acquaintance with the Italian bronze statuette as an art form. He rejected the excessive artificiality adopted by some of his contemporaries, prompted by the ambitious aspirations of Rudolph II in Prague. The courtly style of Spranger, whose compositions circulated in Hendrik Goltzius' engravings after 1585, had created a new fashion in Holland.

This writer believes that the pair of costume figures and the woman milking a cow were created about 1580, before our master visited Italy. His statuettes of nudes reflect the close contact with Giambologna, to whom he may also owe an increasingly sure touch in the handling of bronze. According to Italian tradition, bronze above all other material was most desirable to give permanence to works of art for the discriminating collector. Rarely has bronze been used to greater advantage as medium for statuettes of such unpretentious charm. These bronzes might have served as models for Delft faience or Wisp porcelain, had our anonymous master lived at a later period.



10. Standing nude. English private collection. Courtesy Julius Goldschmidt, Esq.

11. Oil lamp in the shape of a nereid. Herzog Anton Ulrich Museum, Brunswick.

NOTES

¹ *Bronzes other Metalwork and Sculpture*. The Collection of Irwin Untermyer. London, New York, 1962, figs. 175, 176, plates 164, 165. Full literature given.

² Similar model in the collection of Professor Dr. Werner Gramberg, Hamburg, illustrated: *Sechs Sammler Stellen aus*. Museum fuer Kunst und Gewerbe Hamburg, 1961, No. 55, page 27. Also exhibited: *Kunstschatten uit Nederlandse*, Museum Boymans, Rotterdam, 1955, No. 245, page 102.

³ Figure 5: Morgan Collection, pl. 116, No. 167. Figure 6: Morgan Collection, pl. 119, No. 170. Another No. 171. Similar model: Philadelphia Museum of Art

(30-1-28). Figure 7: Morgan Collection, pl. 118, No. 169. Similar models: Philadelphia Museum of Art (30-1-27). Victoria and Albert Museum. Figure 8: Morgan Collection, pl. 117, No. 168. Similar models: Musée du Louvre, No. 510. Collection of Mr. and Mrs. Jack Linsky, New York. Also reproduced: Bode, *Die Italienische Bronzestatue der Renaissance*, Berlin 1907, Vol. III, pl. 215.

⁴ Mansuelli, G. A., *Galleria degli Uffizi*, pt. I, Le sculpture, Florence 1958, No. 103. Klein, in *Zeitschrift fuer Bildende Kunst*, N. F. Vol. XX, page 109.

⁵ Similar model, formerly in the Margarete Oppenheim Collection, Munich 1936, pl. 5, No. 37, together with a companion figure, No. 38. Both also illustrated: Bode, *op. cit.* Vol. III, pl. 211.

⁶ See: Reznicek, E. *Die Zeichnungen von Hendrick Goltzius*, Utrecht, 1961, page 144, note 19.



12. Anthony Blocklandt van Montfoort. 'The Daughters of Cecrops with Erichthonius', drawing. *The British Museum.*



13. Anthony Blocklandt van Montfoort (or possibly Jo de Beer), 'Diana and Aktaon', painting, signed 'B. 1573'. *The Kunsthistorisches Museum, Vienna.*

Contemporary British Craftsmen: engraving on wood and carving in stone. Ruari McLean writes on

Reynolds Stone

THE roman alphabet has only twenty-six letters: yet a man may, like Reynolds Stone, spend his life drawing those letters in their most traditional forms, and continue to make ever fresh beauty. The variations possible are very slight: the difference between what is good, and strong, and right, and what is banal, wrong, and vulgar, is defined by a hairline which we know exists, but no man has isolated or expressed in words. Is Chinese calligraphy, with its infinitely greater range of characters, more 'difficult' to practise than ours? We can suspect that the narrow art of alphabetic calligraphy, as practised by, for example, Stone, requires more skill and discipline than the Chinese: and we can also regret that with non-pictorial symbols we cannot, like the Chinese, combine calligraphy with landscape painting, which Reynolds Stone would have done if anybody could.

The discipline required to master our twenty-six roman letters is indicated by how few have succeeded: England is lucky to have had, in successive generations, three masters of the calibre

later, partly by reading Gill's appendix to Edward Johnston's *Writing, Illuminating and Lettering* in order to undertake a specific job, and partly just by practice.

After a short spell in a Somerset printing firm, Stone decided to become a wood-engraver. 'He was launched', writes Myfanwy Piper in her monograph on Stone published by Art & Technics in 1951, 'that is to say people first took it in that he was an employable wood-engraver, at the *Sunday Times* Book Exhibition of 1934, where examples of his bookplates were on show'. One of his earliest commissions for a publisher was to design and engrave headings and tailpieces for Sir Francis Meynell's *Nonesuch Shakespeare Anthology*, which appeared in 1935. Since then he has designed so many bookplates and letterheadings for distinguished individuals, companies and institutions that *a*, it is now almost distinctive not to have a bookplate by Reynolds Stone; and *b*, a flourishing trade exists to supply imitation Reynolds Stone designs. In addition to his numerous private commissions, his public work of recent years includes the Royal Coat of Arms for



1. Device for The Friends of the Tate Gallery.

of Edward Johnston (1872-1944), Eric Gill (1882-1940), and Reynolds Stone (b. 1909).

Stone was born in Eton, where his father and grandfather were both masters. He was educated there and at Magdalene College, Cambridge, and then, as a learner, entered the Cambridge University Press, where he met Walter Lewis, the characterful Printer to the University, and Stanley Morison, the Press's typographer adviser. He was taught typography by F. G. Nobbs, Overseer of the Composing Room, and acknowledges a deep debt to that wise man's craftsmanship. At this time he also met Eric Gill; a fortnight was spent with Gill engraving an alphabet on wood and drawing letters. He learned letter-cutting on stone



2. Bookplate for His Royal Highness The Duke of Kent, 1962.

H.M. Stationery Office, the Coat of Arms and lettering for *The Times* masthead, trademarks and symbols for Dolcis and Bally shoes and for the London Electricity Board, and the new Five Pound Note. Besides engraving both lettering and illustrations on wood, he also carves lettering on stone and slate and has executed some of the finest memorial carvings of our time.

A subsidiary but important activity is painting in water-colour: he has recently exhibited a number of Dorset scenes successfully at Agnews. In the foreword to the catalogue of the Arts Council Exhibition of Stone's work, which was first shown



4. Bookplate for Messrs. Shell International.



3. An unpublished illustration.

of nymphs to start sprouting leaves however richly decorated their background may be . . . In general I don't feel limited as to what one may or may not do in 1963 because I don't feel that anything that has flourished in the past has come to a full stop for ever.'

He has designed only one type face, Linotype 'Minerva', a plain, sound roman which was adopted for the headings (but not the title) of the *New Statesman*. He has never, like the late W. A. Dwiggins in America, involved himself deeply in the commercial-artistic problems of designing and decorating books, magazines, or industrial literature. He has confined himself to a very few, comparatively narrow activities, mostly centred round the twenty-six roman letters, of which he is probably the greatest living master. His talent is not wide; it is deep and strong.

at Aldeburgh in 1958, Sir Kenneth Clark wrote: 'He is pre-eminently an engraver. A sharp white line directs his thoughts, whether they are about the Roman alphabet or about elm trees.' This may be true: but his watercolours are not, and do not look like, coloured drawings or prints: they are true painting.

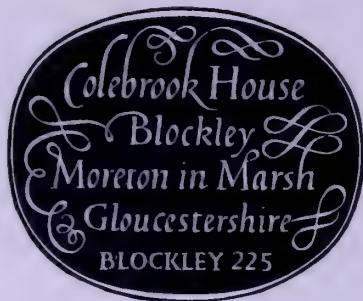
Stone was created a Companion of the British Empire in 1953, and a Royal Designer for Industry in 1956.

He is a tall, shy and modest man, who lives in a beautiful early nineteenth century rectory in Dorset, with his wife and now nearly grown-up family of two sons and two daughters.

He does not find it easy to speak in public. He writes rarely for publication, but when he does (e.g. on *The Wood Engravings of Thomas Bewick*, 1953, and *The Wood Engravings of Gwen Raverat*, 1959) it is with authority and skill. He is not an experimenting artist: he has never drawn, or at least published, letters with any kind of decoration on them; although his decoration of areas round lettering is uninhibited. On this subject, he recently expressed his views in a letter to the present writer as follows: 'I love decoration . . . I don't, I admit, often feel the need to decorate the letter itself, which would more or less degrade its form. Of course there are occasions when degradation is required and I suspect it is a mistake to be too puritanical. But the forms have acquired a kind of absolutism; akin, in a much simpler way, to the human form in our eyes. It is not usually necessary for the limbs



5. Illustration for Melville's *Omoo*; Limited Editions Club, New York, 1961.



6



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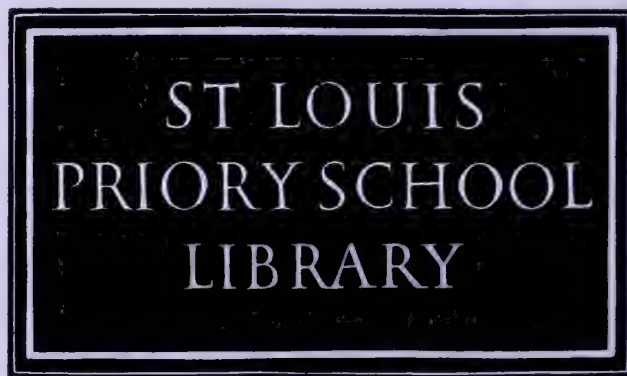
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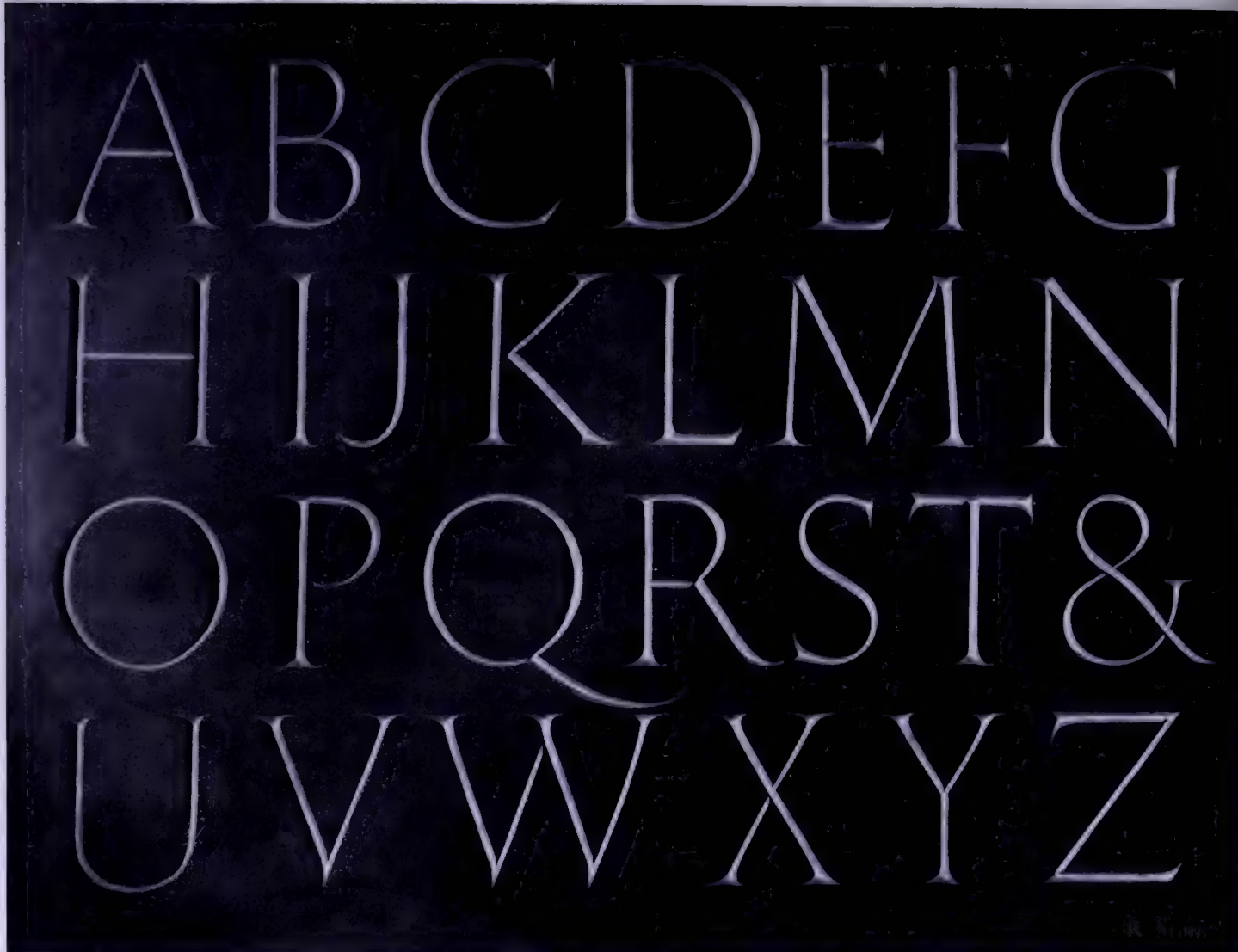
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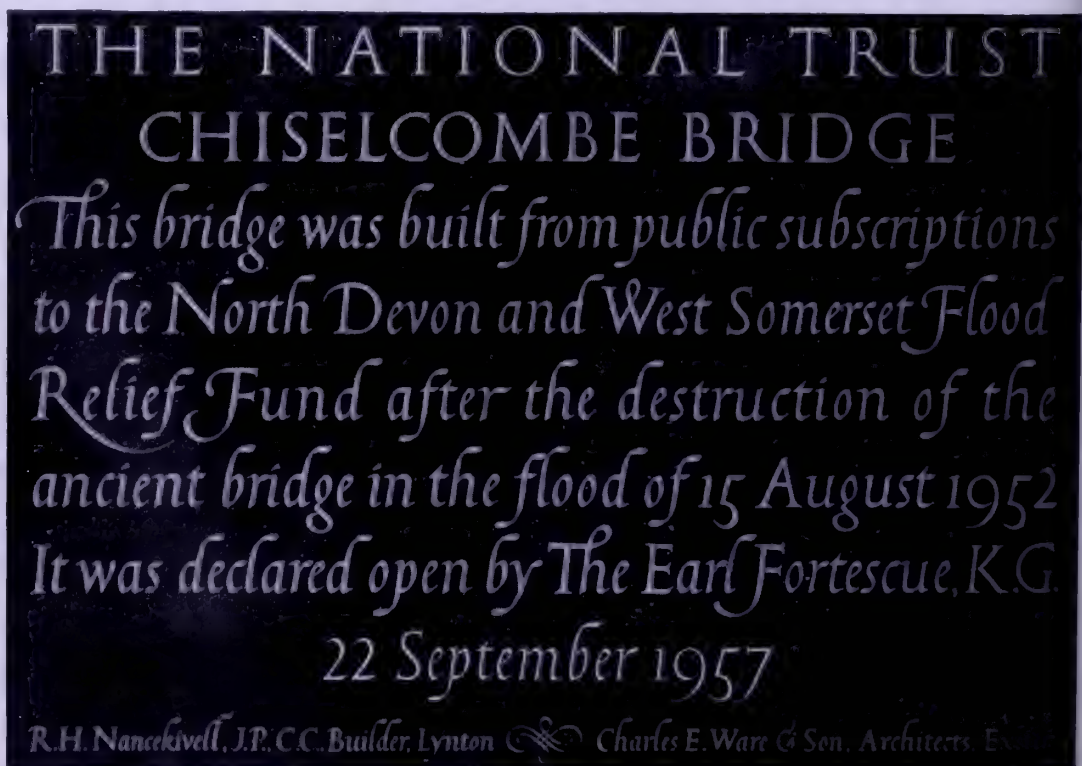
19

6. Letterheading for Michael Hope, Esq. 7. Bookplate for Barbara Countess of Moray. 8. Engraving for John Sparrow, Esq., Warden of All Souls, Oxford, 1958. 9. Device for Messrs. Jardine Matheson & Co. Ltd. 10. Bookplate for Mrs. C. R. Wordsworth. 11. Bookplate for St. Louis Priory School Library. 12. Bookplate engraving made to celebrate the seventieth birthday of Sir Francis Meynell. 13. Letterheading designed for the late Sir George Barnes. 14. Bookplate for Peter Tiarks, Esq. 15. Menu decoration

for the Society of Dilettanti, reproduced by permission of the Members. 16. Bookplate for Peter Summers, Esq. 17. Device for the Diocese of Chichester, reproduced by courtesy of the Dean. 18. Device for Coventry Cathedral Dedication Service Book, 1962. Cambridge University Press. 19. Design for the Royal Arms for Her Majesty's Stationery Office, 1956. Reproduced by permission of the Controller.



20. Alphabet cut in slate, executed while teaching at the Royal College of Art, 1958. About 24 × 18 inches.



21. Tablet for the National Trust, Chiselcombe Bridge. Cut by Michael Harvey.

*In loving memory of Arthur Pearson Davison,
1866-1955, and of Dorothy Georgiana Mary,
1868-1956, whom as his bride he brought
home to Underriver House in the summer
of 1888. The grace and fortitude with which,
together, they met their joys and bore their
sorrows set an example that time cannot
remove from the hearts of their children,
who in thankfulness have raised this stone.*

2. Memorial to A. P. Davison in Underriver Church, Kent. Cut by Michael Harvey.

23. Memorial to A. R. Powys in Winterbourne Thompson Church, Dorset. Cut in Irish Limestone by John Andrews.

*In memory of Albert Reginald Powys 1881-1936
CBE Architect & Writer, the devoted servant for
over 25 years of the Society for the Protection of
Ancient Buildings, who is buried in this church-
yard as he desired. This church, greatly loved by
Thomas Hardy, was saved from ruin by the sale
of certain of his mss which paid for work done
here 1929-31. As they shared Life Love & Death
this stone is set by Faith, wife of A.R. Powys*



24. Memorial to Sir Max Beerbohm in the crypt of St. Paul's Cathedral. Cut by John Andrews.



25. Memorial to Duff Cooper, Viscount Norwich, at Belvoir. Partly cut by Reynolds Stone and Michael Harvey.

© Hoc lapide commemoratur
& John D'Ewes Evelyn Firth

MCM – MCMLVII

Magister Novi Templi Londiniensis

MCMLV – MCMLVII

Scholaris Subpraeceptor Tutor Capellanus
singulari vir ingenio

rerumque Wiccamicarum unice studiosus
discipulos huius collegii

beneficentia multos benevolentia omnes

& prosequebatur

Right and facing page. Mahogany press bedstead, c. 1780, with panelled doors. Height 80 inches, width 48 inches, depth (shut) 24 inches. The same bed open, with bed and tester extended, the length of which is 75 inches. Reproduced by courtesy of Messrs Phillips of Hitchin (Antiques) Ltd., The Manor House, Hitchin, Hertfordshire.



A press bedstead of the Hepplewhite period

E. T. JOY

ON this and the facing page is seen an interesting and rare example of a late eighteenth-century press bedstead in working order. Above is the closed wardrobe, which is of the Hepplewhite period, c.1780; the doors are panelled, their mahogany veneers being framed within inlaid lines, and cross-banded. The second illustration shows the bed made up. The mattress frame lets down from inside the wardrobe, while the open frame tester, to which the original curtain rod is fixed, swings up. The bedposts fit at the top into sockets in the tester. Clearing the bed away is as simple as making it up. The posts are released from the tester and fall down on the mattress, the latter swings up inside the wardrobe, and the tester framework falls down; the whole is then hidden behind the closed doors. The yellow damask hangings of this bed are not original to it, but are of the same period.

Press bedsteads had been in use for many years and were known in Stuart times. One was sketched and described in detail at Oxford in 1710 by a foreign visitor, Z. von Uffenbach. In his case the whole of the front of the press lifted up to form the tester, the bed had hinged feet which dropped down as it was lowered outwards and lay flat when it was closed, and there were drawers beneath the press for quilts and coverlets.

These press bedsteads were often made to match the other furniture of the room, their purpose being to save space and to provide extra sleeping accommodation. Horace Walpole describes in 1755 how the eccentric Duke of Newcastle, who was frightened of sleeping alone, kept one in his bedroom for his footman. They were often found in inns, and Boswell records in 1773 that he 'lay very well' in a little press bed at the New Inn, Aberdeen. Their advantages are obvious when one remembers



the space occupied by a mahogany four-poster and its elaborate hangings.

In the later part of the eighteenth century particular attention was paid to the making of press bedsteads, and indeed of all kinds of collapsible and portable beds. One reason for this was the growing pressure on the living space in towns caused by the rapid growth of the population. This was especially so in London, whose population, increasing steadily throughout the century, rose sharply after about 1780. Even comfortably well-off Londoners began to feel the pinch of their more cramped way of living, and nothing shows this more clearly than the popularity of beds concealed in various articles of furniture, in bookcases, bureaux, chests of drawers, cupboards, etc., as well as in wardrobes. A rapid expansion of London outwards in search of living room was impossible before the advent of railways.

There was also an increasing tendency among cabinet-makers at this time to devise ingeniously fitted furniture, often with mechanical contrivances. The major technological advances which occurred in English industries after 1760 stimulated an interest in mechanisation among craftsmen everywhere. The American War (1775-83) and then the long French Wars (1783-1815) provided a further demand for compact and portable furniture for army and naval officers, to use abroad or as they moved (often with their families) to different towns within the country. This kind of furniture was primarily made to be easily packed, but there is no doubt that many of its features were adapted for purely domestic use. When, for instance, Acker-

mann's *Repository of Arts* in April, 1811, stated that a 'military couch-bed in two parts' could be very useful 'for a second drawing-room, dressing-room, etc.', the same reason could be advanced for press bedsteads.

Hepplewhite in his *Guide* (1788) states that he has 'purposely omitted' designs for press beds, 'their appearance varying so little from wardrobes', but he submits a design for a wardrobe that 'has all the appearance of a Press-Bed; . . . the door . . . may be made to turn up all in one piece, and form a tester; or may open in the middle and swing on each side'.

In 1772 Thomas Gale patented a bedstead made to 'shut up to look like a bookcase or wardrobe'. Several other patents for adaptable beds followed in the next four decades, but they were mainly of the couch and chair variety, like those advertised by T. Butler and Morgan and Sanders, the London shopkeepers who specialised in beds of this kind. No doubt chairs and couches had the advantage of being usable as seats while the press bedstead was only a container of the bed.

Early in the nineteenth century, when metal bedsteads, then considered more hygienic, began to replace the wooden four-posters, press bedsteads gradually dropped out of use. Loudon, in his *Encyclopaedia* (1833), describes them as 'very common in kitchens and sometimes in parlours (of cottages) where there is a deficiency of bedrooms', but does not mention them as *villa* furniture. It was usual to take the beds out of existing press bedsteads and convert them into hanging wardrobes; only rarely were they kept in their original condition.

Four drawings by Ben Nicholson

MAURICE DE SAUSMAREZ

A DRAUGHTSMAN has two allegiances; one to the object he draws, whether it be a fragment of the material world or a vision in the mind's eye, the other to the surface on which he draws the image. It sounds simple enough but the seeming simplicity is delusive. Seldom is the balance struck. When the first proves too demanding, the artist, tempted by the siren-like beauties of the object, plunges deeper and deeper into a sea of descriptive detail. When the second is uppermost, he traces his geometries with a cold perfection that leaves no place for the human pulse. The paper can so easily become the battleground between 'the window' and 'the square'.

These drawings by Ben Nicholson are superbly poised and answer the demands of both loyalties. The lines as they move over the picture-field cut the paper's initial ground into a sequence of rare intervals and pellucid shapes whose geometry holds distilled, the landscape, the pillared courts, the jug-life. Relationships in space are suggested by a sequence of overlapped shapes, chiaroscuro is entirely eliminated, the purity of the line recalling the portrait drawings of Modigliani, but without their sensuous sentiment. Everywhere sensibility refines and re-forms. So tense and disciplined is the line that builds again the image of the artefacts in *Paros Evening Sept. '61* that the sudden intrusion of the vigorous scribble states at once the presence of the free and restless organic tree-form. In *Malcontenta June '63*, to measure the palimpsest-like first statements against the final contours is in itself an object-lesson in sensitivity; the shapes of space are as tangible as the table-legs, their rhythmic intervals more telling than the turned wood. Yet these drawings have no preciousness, they are the free inventions of an artist who lives and breathes clarity and precision. There are no complexities of analytical deliberation, no parade of emotions, no philosophical disquisitions, but the sustained flow of visual poetry, the purest 'objectivity'.

In a statement of 1948 Nicholson has said 'the kind of painting which I find exciting is not necessarily representational or non-representational but is both musical and architectural, when the architectural construction is used to express a "musical" relationship between form, tone and colour; and whether this visual, "musical" relationship is slightly more or slightly less abstract is for me beside the point'. So it is that one discovers in these drawings, as in some of the paintings, passages that would knit together with the pure geometry of non-objective work, and specific delineations that fix a locality as surely as any topographer.

In a recent book Nicholson has been called 'England's most distinguished Cubist' but the early influences of the still-lives of Picasso and Braque, and the *collages* of Juan Gris have long since

been assimilated. The stronger and more lasting influence was that of Neo-Plasticism, Nicholson having met Mondrian first in Paris in 1934, and then a closer relationship from 1938 to 1940 when Mondrian lived and worked in a room above Nicholson's studio in Park Hill Road, Hampstead. But even during the time when the doctrinaire Mondrian stood as mentor, Nicholson's neo-plasticism was continuously threatened by internal heresy. Life, of which art is an extension, has increasingly made its claims to attention; the generalised statement has from time to time been coaxed nearer to particularisation, the eye and the heart have been seduced. It is particularly in the drawings that this is best appreciated. In these, Nicholson has seldom moved away for long from sympathies that he shared with the friend of his youth, Christopher Wood, sympathies that led to the appreciation of the naïve intensity of the Cornish boat-painter Alfred Wallis. The love of the uncomplicated inscribed images on the surface, the flat graphs that are rescued from mere decoration by the empathetic pressure of the artist's 'seeing', these and the unique detachment of the resulting object are the things that have been valued.

In Nicholson's work abstraction and figurative work have achieved a rare identity. His integrity as an artist is now proverbial. The wholeness which this implies characterises his entire output and, what we now distinguish as his style, those inflexions of statement that are unmistakably his; purity, clarity, a geometrical order that yet reveals the inner essence of things. It is not surprising that Greece, heart of all classical aspiration, and Italy with its ever-present Renaissance past and the living spirit of Piero della Francesca, of Alberti and Palladio, should have inspired some of his finest drawings.

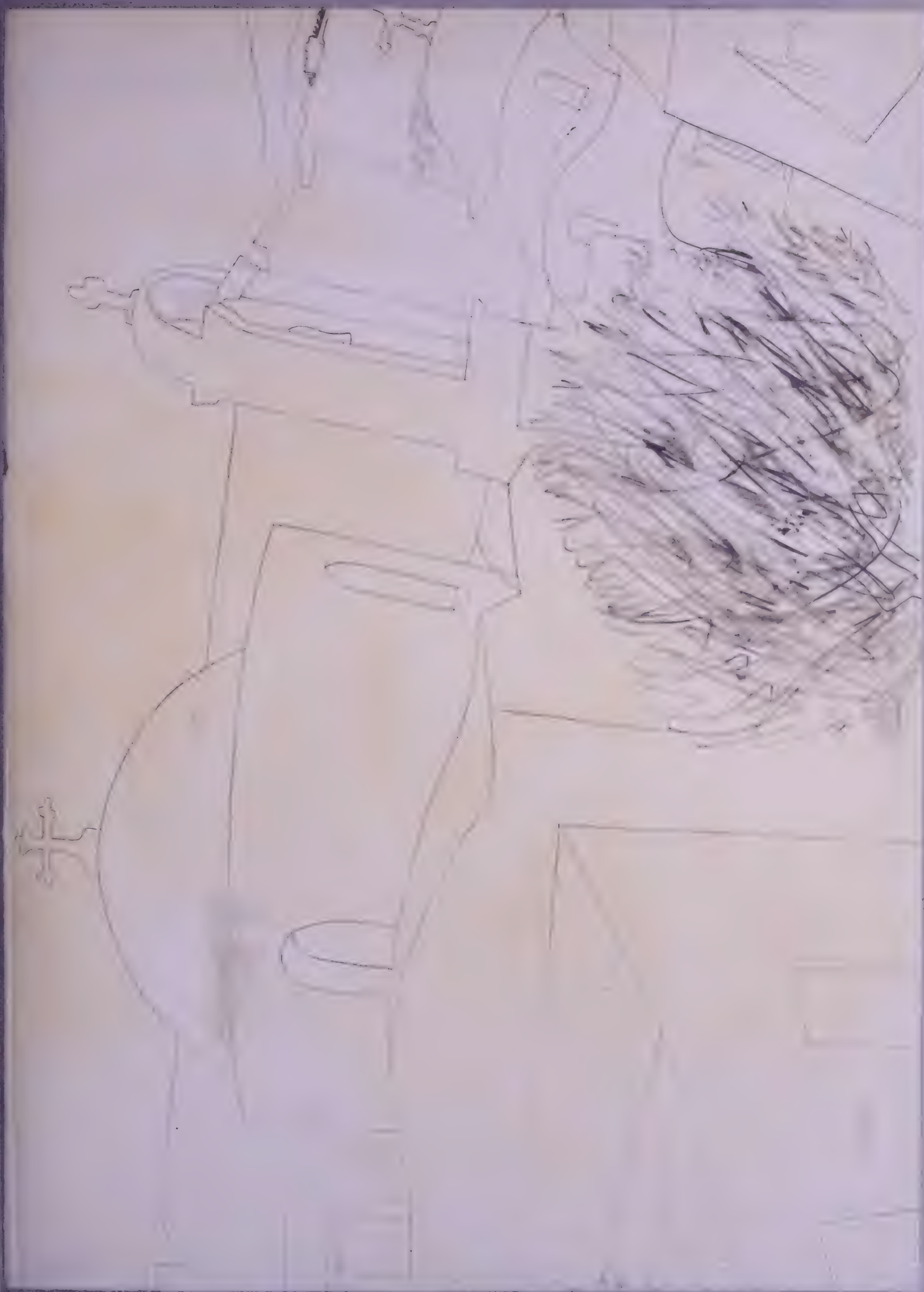
Since the war his reputation abroad has steadily increased and he has received distinguished awards in all the major international exhibitions. There can be few who will deny him his place, by the side of the internationally-renowned Henry Moore, as the greatest painter England has produced this century.

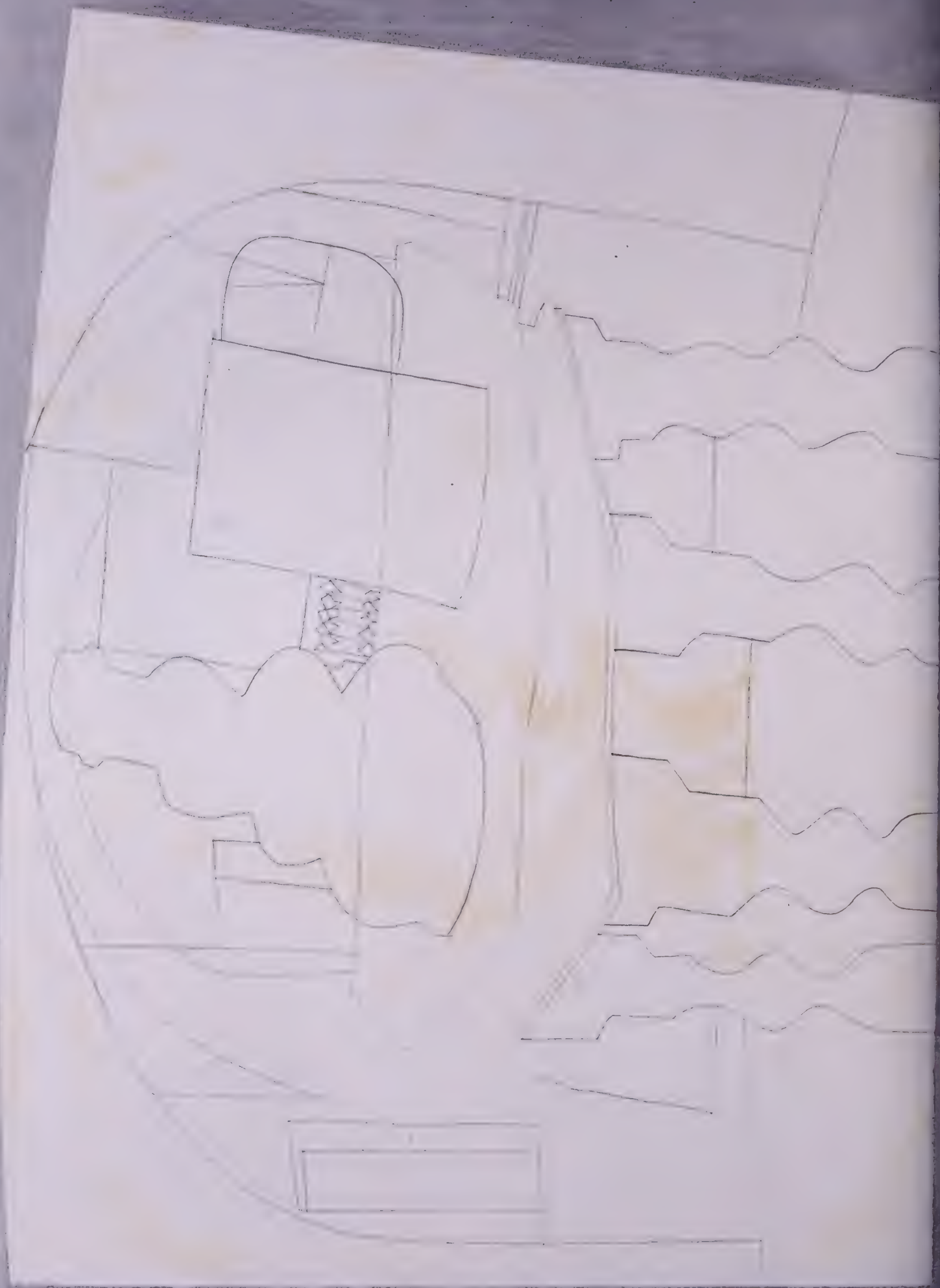
1. *Paros, Evening. September, 1961.* 18 $\frac{3}{8}$ × 23 $\frac{3}{8}$ inches. 47.5 × 60.5 cm. Marlborough Fine Art, London.

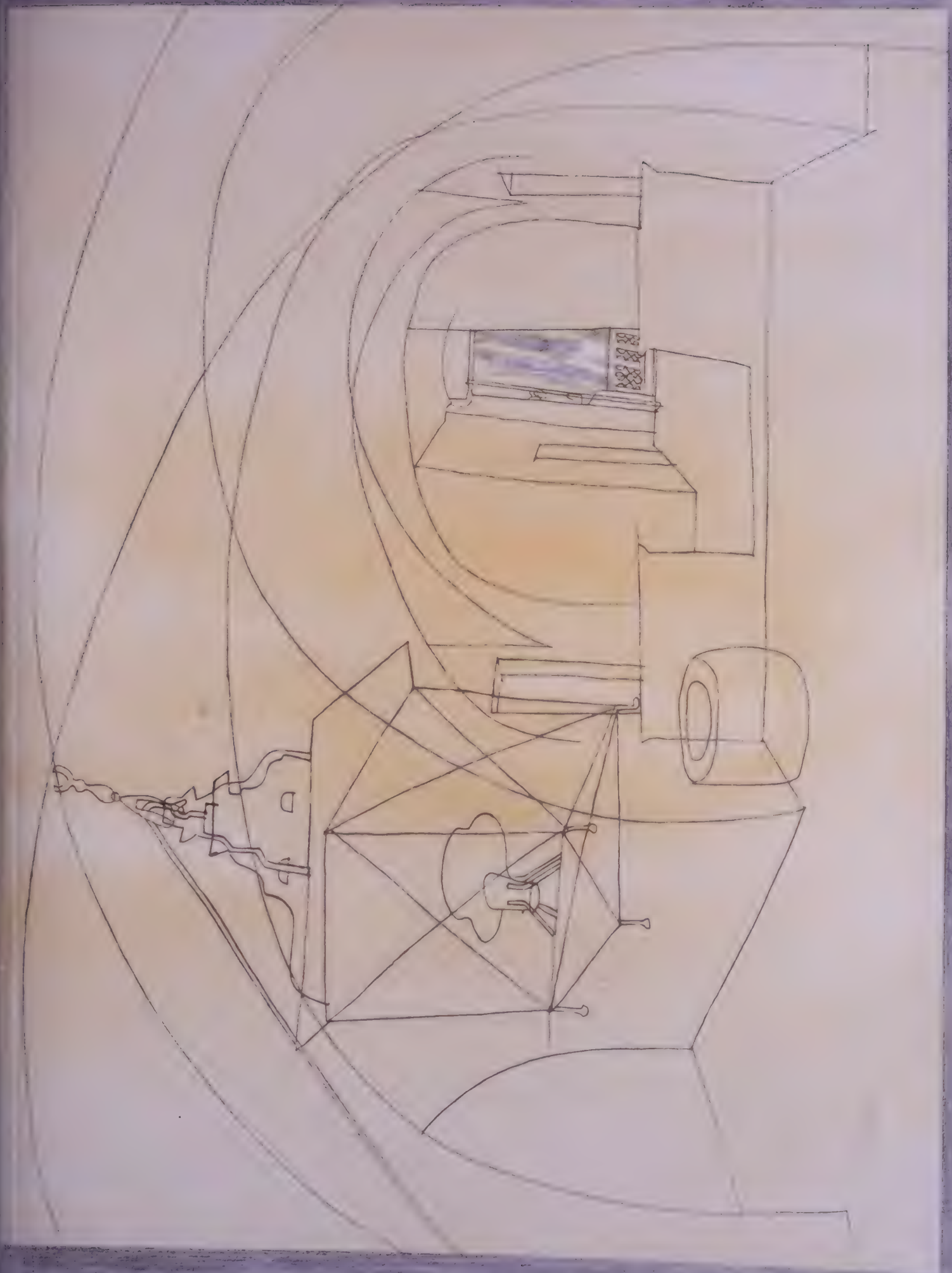
2. *Still Life, Malcontenta. June, 1962.* 18 $\frac{7}{8}$ × 23 $\frac{1}{2}$ inches. 48 × 59.5 cm. Marlborough Fine Art.

3. *Palladio. June, 1962.* 19 $\frac{1}{8}$ × 23 $\frac{5}{8}$ inches. 48.5 × 60 cm. Marlborough Fine Art.

4. *Court of Honour, Urbino. May, 1962.* 25 × 19 $\frac{1}{4}$ inches. 63.5 × 49 cm. Marlborough Fine Art.









Helen Comstock and American Furniture

IN no other country has the appreciation of its national heritage, and particularly of the fine furniture fashioned by its native cabinet-makers, reached a higher degree of art-historical study, and general interest amongst collectors and students and dealers, than that seen in America today. Serious students of American decorative arts must surely be numbered in tens of thousands: Just as there are scores of museums spread over the United States able to show important representations of American craftsmanship; and enthusiastic museum staffs ready to explain them. In England, too, we view with some envy the literature which American museum authorities and benefactors are able regularly to publish in relation to their possessions and recent acquisitions.

Over many years *The Connoisseur* has publicised the arts of America—for the benefit not only of its many American readers but of Europeans as well. This is one reason for its popularity amongst discerning Americans today. That this has been so successfully achieved is due entirely to Helen Comstock, its American editor for more than twenty-five years. Although Miss Comstock has now retired to live in Vermont, we are fortunate in that her pen is still very active in her role as an internationally known authority on American furniture and traditional decoration. As such she still continues to delight *Connoisseur* readers. Now, from Vermont, she has written *American Furniture: A Complete Guide to 17th, 18th, and early 19th Century Styles* (700 illustrations, Viking Press, New York, \$17.50).

It is very evident that, in this, Miss Comstock has fulfilled a long standing need: for a really comprehensive, authoritative reference book to American furniture. This has been achieved in five chapters, ranging from the Jacobean and William and Mary period (1640-1720) to Early Victorian (1830-1870). There is an important and very informative section devoted to Notes on

the periods concerned, and also a Bibliography; the latter including a number of relevant references to architecture.

What is of special assistance to readers is that Miss Comstock has now brought together and co-ordinated an immense lot of material about American furniture which has hitherto either been widely scattered over America or which has appeared in books long out of print. Another aspect, also, is that American furniture styles are presented in their relation to the European background. Thus a distinct similarity is seen, for example, between the English seventeenth-century gate leg table and its New York counterpart (plate 123) made in 1680-1700; and we get even closer to the interrelation of American and English styles in three rare longcase clocks (plates 186-188). This is, however, understandable, since one was made in Boston by William Claggett, a native originally of Wales, and another by Bartholomew Barwell, a New York clockmaker who advertised himself as 'lately from the city of Bath'.

It is in her chapter on the American Chippendale period (1755-1790) that Miss Comstock is especially revealing. This was the period of the Colonies in which the development of the Chippendale style was, historically, approaching a time of open conflict with England. It was a time when the building of what are now fine American historic houses was proceeding at a feverish pace. This chapter alone is divided into eleven most absorbing sections; ending, as with other chapters, with a list of all known American furniture makers. Many are familiar to European students of furniture; equally as many are not.

In themselves the descriptive captions which accompany each illustration make wholly absorbing reading and are an admirable complement to the text. This book is great scholarship throughout and is aided by intelligent and enlightened publishing and typographical presentation.

Mahogany knee-hole dressing table, with tulip and chestnut as secondary woods. Dimensions: h. 34 inches, d. 20½ inches, w. 37½ inches. This superb example of American (Newport) cabinet-making, is certainly from the Townsend-Goddard workshop at its most vital period, c. 1770. Relatively small in size, it has an architectural monumentality attained by justness of proportion rather than by application of architectural motifs. In subtle profiling and use of mouldings, quality of material and perfection of workmanship, this is a piece which ranks as a masterpiece of American cabinet-making. It is in the Francis P. Garvan Collection of American furniture at Yale University (Acc. No. 1957. 37).



A Bozzetto

by

Domenico Fetti

NICHOLAS IVANOFF

IN 1613 Domenico Fetti arrived in Mantua, succeeding Peter Paul Rubens as Court painter and director of the Ducal Gallery.¹ The Gonzagas gave him orders for Court portraits and large compositions, but his admirable Parables were used instead as friezes to decorate some apartments of the Villa Favorita.

One of the first commissions entrusted to Fetti was the fresco for the church of the Jesuits. It was to surround the large canvas by Rubens representing the Dukes Guglielmo and Vincenzo in the act of adoring an image of the Holy Trinity borne by angels. The fresco disappeared together with the church; only the fragments of the great Flemish painter's canvas remain, now in the civic collections of the Ducal Palace (No. 2).

Perhaps it was a little later that Domenico painted another fresco, in the style of Rubens. This still exists in the choir of the Duomo of Mantua. It represents *Paradise*. He also painted in the apse the Holy Trinity, with the Virgin and St. John the Baptist in the foreground, kneeling on the clouds² (No. 3).

The *bozzetto* here reproduced³ also seems—at least as regards its theme—to be influenced by Rubens (No. 1). I think we may recognise in it the same Duke Vincenzo I, here also in the act of adoring the Holy Trinity, which is shown to him in the glory of Paradise. The Duke is still kneeling at his prie-dieu, in front of



1. Bozzetto for an altarpiece, here attributed to Domenico Fetti. In the collection of Mr. Benedict Nicolson.

his two brothers who were to succeed him on the throne: Francesco IV, and the very youthful Ferdinand VI, Fetti's protector. The latter is easily recognisable by the cardinal's hat which he displays. The motif of the halberdier can also be matched in Rubens's canvas. Fetti has, however, dispensed with the awkward invention of the 'picture within the picture' which in the Flemish artist's painting serves to distinguish Heaven from Earth.

Instead, as in his fresco in the Duomo, Fetti develops the Baroque motif of the glories of the angels, which confers upon the whole picture an air of fantasy, reminiscent of Tintoretto. The vast painting is divided into three superimposed planes. Kneeling upon the clouds in the centre of the picture are seen, in imploring attitudes, the Madonna and an old bearded Saint whose attributes are laid on the cloud at his feet: a carpenter's square and a compass. We are thus able to identify him as St. Thaddeus the Apostle, patron saint of architects. This is therefore very probably the *bozzetto* for a votive altarpiece, possibly painted for the church of St. Simon and St. Thaddeus. This was rebuilt in 1593 by Vincenzo I himself at the beginning of his reign.⁴

Ferdinand VI met Fetti when he was still a Cardinal in Rome, where he certainly had occasion to appreciate the artist's budding



2. Duke Guglielmo Gonzaga and Duke Vincenzo Gonzaga adoring the Holy Trinity, by Domenico Fetti. Palazzo Ducale, Mantua.

genius. As he is shown in this picture with a cardinal's hat, with Vincenzo I as reigning Duke, we may conjecture that this is one of the very rare early Roman works by Domenico, painted before he had seen the Rubens pictures in Mantua. This supposition is borne out also by considerations of style. The detail is unusually minute and precious, the characteristic twisted stroke of the brush is not yet much in evidence and the colouring is ashen-tinted with gleams of magical unearthly light; the work, in fact, of a painter still unacquainted with Venice.

During the Roman years of Fetti's apprenticeship Caravaggio was still alive. Yet Domenico was more influenced by Orazio Borgianni, a follower of the Venetian school, and also, especially in the softer, more intimate and subdued style of the Parables, by Carlo Saraceni.

However, according to Baglione, Fetti was a disciple of the Florentine Ludovico Cigoli, a typical 'reformed' Mannerist, who attempted a compromise between Design and Colour, Manner and Nature.

In Cigoli's altarpieces the outlines are often clearly marked. But in his *bozzetti* his work seems, instead, flabby and insipid; as if he never learnt to draw with his brush. That is, paint the form in colour.⁶ I consider that from this Master Fetti can have

learnt, at most, a certain livid or ashen colouring, which however assumes in his work new lyrical and expressive values.

When Cigoli was working in Rome in Santa Maria Maggiore (in 1610-1613) he had by his side a collaborator: Sigismondo Coccapani, a most interesting and original artist, made known to us by Voss.⁸ He was born in 1583 and therefore six years older than Fetti. The relations between these two have already been studied by various scholars. Certain works formerly ascribed to Domenico have now been recognised as Coccapani's. I would like, however, to draw attention to a little-known painting by this Florentine artist. It represents *Michelangiolo crowned by the Arts* and is preserved in the Casa Buonarroti in Florence. It shows a surprising affinity with Fetti's very early works: the altarpiece of S. Lorenzo in Damaso, now in the Baltimore Museum; the *Magdalene* of the Longhi Collection; and the series of Saints painted on tiles in the Ducal Palace of Mantua, in one of which a female martyr bears the painter's signature and the date 1613.⁷ There are the same florid figures and the same twisted folds of the drapery, of which there is not the slightest example in the work of Cigoli. But Fetti absorbs Drawing in Colour; he takes from the Florentine school certain formal schemes which he then resolves with his brush.



4. *Bozzetto*, by Sigismondo Coccapani. Galleria degli Uffizi, Florence.

3. *The Holy Trinity*, by Domenico Fetti. In the apse of the Cathedral at Mantua.

But we now have before us a *bozzetto*, which must be compared with other *bozzetti*. We know two by Sigismondo Coccapani, preserved at the Uffizi, which show the same characteristic drawing—nervous, rapid and detailed—that we see before us⁸ (No. 4). The comparison is all the more persuasive if we consider the two Evangelists in *chiaroscuro* in the angles above.

Besides Coccapani we should perhaps consider two artists of his circle: the Bolognese Mastelletta and the Frenchman Claude Vignon, both of whom were in Rome about the year 1613. One remembers the iridescent mirages of Donducci at the Spade Gallery and the preciousness of Vignon.⁹ We must certainly take into consideration also the strong Venetian influence, which filtered through the 'reformed Mannerism' of Tuscany and Rome.

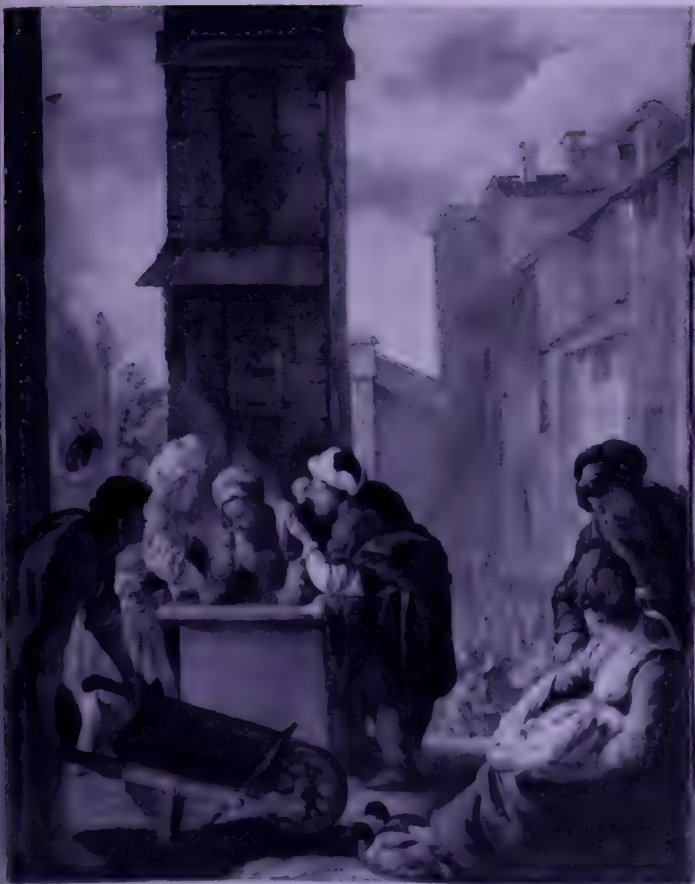
This Tuscan contribution to Fetti's art is generally neglected, while scholars prefer to insist on the influence of Caravaggio, Tintoretto and Bassano. For example, it is customary to assign to the last and markedly Venetian phase of the artist's work the

admirable mythological series, bathed in the colouring of moonlight nights, now in the Vienna Museum. These clearly belong to the enchanted and fabled world of certain Florentine paintings of the first decade of the seventeenth century (No. 6).

In the *Parable of the Pearl* also, in Kansas City Museum, the delicate touches of rose, pale green and pale yellow, so suggestively in harmony with the motif of the pearl, seem to be derived from the palette of the late Tuscan Mannerists (No. 5).

In connection with all these works, to which might be added the precious little panels with episodes of the Passion in the Corsini Gallery, we should perhaps remember the visit paid by Domenico Fetti to Florence in 1618 at Duke Ferdinand's command.

Fetti did not see Venice until 1621 when he was sent there by the Duke for the customary purchases of pictures. To this supreme phase of his artistic activity must be assigned the fiery, incandescent and glittering *Sacrifice of Elijah*, at Hampton Court, which comes at the end of the rising curve begun with this *bozzetto* (No. 7). This picture also seems to me to be a *bozzetto*,



1. *The Parable of the Pearl*, by Domenico Fetti. William Rockhill Nelson Gallery, Kansas City.

2. *Hero and Leander*, detail from the painting by Domenico Fetti. Kunsthistorisches Museum, Vienna.

3. *The Sacrifice of Elijah*, by Domenico Fetti. In the collection of Her Majesty the Queen (Hampton Court) and reproduced by gracious permission.



and the influence of Rubens is apparent here too—but that of the mature Rubens, whom Fetti can hardly have known. In the truly Baroque freedom and sensuousness of this picture Fetti follows the tradition of the great Venetian masters of the sixteenth century, and indicates the future development of the schools of the Lagoon, especially the art of Francesco Maffei.

Bozzetti began to appear at the beginning of the seventeenth century. In the preceding centuries artists used drawings in the preparation of their pictures, a method which was abandoned by Caravaggio and all the followers of the Naturalistic school. It is therefore not surprising to find that the *bozzetti* were still called 'disegni', in the Mannerist sense of notion, idea or invention of the picture intended, without reference to the technical means adopted. Thus Roger de Piles called Rubens' *bozzetti* brush drawings. Probably d'Argenville was in fact alluding to the *bozzetti* when he said of Fetti: 'He has made some admirable studies painted in oils on paper. Indeed, in whatever way these drawings were made they have colour in them'.¹⁰

NOTES

¹ A. Luzio: *La Galleria dei Gonzaga venduta in Inghilterra*, Milan, 1913, p. 286.

² Giov. Cadioli: *Descrizione delle Pitture, Sculture ed Architetture di Mantova*, Mantua, 1758, p. 14, p. 42. To the fresco in the Duomo is related the sketch in the Schwarz Collection at Larchmont, U.S.A. Cf. L.: *Pittura del seicento a Venezia*, 1939, p. 167, fig. 21.

³ The *bozzetto*, in the collection of Mr. Benedict Nicolson, measures 54.6 × 36.8 cms. It was exhibited at the Royal Academy (Winter 1950-1, No. 318) attributed to Francesco Maffei.

⁴ G. Susani: *Nuovo Prospetto . . . di Mantova*, Mantua, 1818, p. 96.

⁵ *Mostra del Cigoli*, Città di S. Miniato, 1959, pl. XXXI.

⁶ H. Voss: See Cicerone, 1910, p. 9. R. Longhi in *Proporzioni I*, 1943, p. 57. *Mostra del Cigoli*, p. 226, pl. CII.

⁷ W. Suida: *Domenico Fetti's Roman altarpiece* in *Art Quarterly*, 1954, p. 99. L. Ozzola: *La Galleria di Mantova*, Mantua, 1953, No. 127, fig. 137. *Mostra del Cigoli*, 1959, pl. C.

⁸ *Catalogo Bozzetti of the Galleries of Florence*, Florence, 1952, figs. 34-35.

⁹ Claude Vignon is strongly influenced by Fetti. See the *Saint Ignace* in the Orleans Museum and the *Adoration of the Kings* in St. Gervaise's Church, Paris.

¹⁰ D'Argenville: *Abrégé de la vie des plus fameux peintres*, Paris 1762, I, p. 52.

Sport in Art

THE annual exhibition of paintings with a sporting interest at Messrs. Ackermann's galleries (2 Old Bond Street, London W.1) is attractive for the variety of this essentially English art. The key picture is by Luke Clennell entitled *Sportsmen taking Refreshment at the Door of an Ale-house*, something of a find for Clennell's oil paintings are rare. It is an arrangement of equestrians, mine host, children and dogs in a fine, dramatic landscape. Clennell, best known as a water-colourist and engraver, was Bewick's most distinguished pupil, and though considerably successful had a tragic existence in that he lost his reason at the age of 36 and died in an asylum. The picture under discussion is recorded in Walter Shaw Sparrow's *Book of Sporting Painters*, p. 211. The piscator-connoisseur will enjoy the two fly-fishing pictures by W. Jones.

Dalby of York, an admirable painter of hunting scenes, has of late emerged from obscurity, and a picture of the Quorn emphasizes his quality. It contains many hunting celebrities including Osbaldeston, Captain Berkeley and Francis Burdett, and is similar to Alken's version of the same subject, which was engraved by Harris.

I commend four little coaching scenes by W. J. Shayer, and a racehorse by F. Stringer dated 1770, but still showing the influence of both Wootton and Seymour. To see this exhibition is like having a happy country holiday in those good old days when England was devoid of motor cars, noise, crowds and atomic probabilities.

Tom Jones

A WILSONESQUE painting of Roman ruins, lake, cattle and human figures by Thomas Jones, signed and dated 1775 (Mr. John Mitchell's, 8 New Bond Street, W.1.), recalls an eccentric personality and candid, not to say ingenuous gossip. His *Diary* published by the *Walpole Society*, 1946/8, is revealing as to himself and certain artists of the period, notably Wilson and Francis Towne. Jones was a pupil of Wilson, and under date of 30th April, 1777 he informs us that he copied many Italian studies by Wilson. Later in 1785 Jones admits that he was 'guilty of a few innocent [my italics] impostures by making Imitations of my old Master, Wilson . . . which passed among our Connoisseurs at some of the publick Sales for Originals but this trade of Imposition was not suffered to last long, from Jealousy of certain persons, whose province I had, by these means, infringed upon'.

The fact is that Wilson's manner of teaching landscape was to some extent responsible for these impostures. He allowed his pupils to 'forward' and copy his own works, putting the

finishing touches to them himself. This probably accounts for the large number of Wilson replicas in existence. Doubtless quite a few by Thomas Jones have masqueraded down the ages as by Wilson. Yet Jones was a good artist, as various Italian pictures by him testify. The one at Mr. Mitchell's has considerable charm and not a little of Wilson's poetic sentiment.

Bully for Reinagle

IT was Bewick who engraved the Chillingham Bull, one of the finest interpretations of the species ever done, but I have yet to see a better study of a bull than that by Philip Reinagle, the eighteenth- and early nineteenth-century master of animal form. Intensely realistic, drawn and painted with tremendous force, it haunts the spectator and all but impels him to step aside lest the animal charge. The picture dominates the peaceful gallery at Messrs. Leggatt's (30 St. James's Street, S.W.1). We escape from it to contemplate the harmless Venetian *riva* with the immemorial Doge's Palace. As far as I know live bulls have never been part of the Venetian set-up. This picture of the Doge's Palace is by David Roberts in a poetic mood, and Roberts, gifted though he was as a topographical painter and draughtsman, seldom reached the happy achievement to be seen in this work.

How Much for the Guys?

WHO was the alluring lady wearing a bonnet, black cape, crinoline, and holding a muff, *circa* the Empress Eugenie's time, but now portfolioed at the Ferrers Gallery (9 Piccadilly Arcade, S.W.1)? I looked long at her for she was one of Constantin Guys' models, but whether high or half-world is wrapt in mystery. It set me wondering how so bad a drawing from every academic canon could fascinate the hungry generations and not be trodden down by critical scorn.

Guys was what we now call a 'natural' and his economic sense of feminine beauty, as well as a facility that could draw anything, places him among the immortals of graphic art. He had an adventurous career, and was war correspondent for *The Illustrated London News* in the Crimea, his brief sketches being interpreted by the wood engravers of the time. He also knew and expressed the gay city before it became an annexe of New York. Guys lived to a ripe old age, and having escaped innumerable perils, was knocked down, ironically enough, by a horse and carriage and had to spend his last years in hospital. His drawings which might have been bought for an old song immediately after they had been used for reproduction now cost a whole opera of money. Which reminds me. Who are the illustrators taking the place of Guys today? Look



out for them, those hard-working artists whose originals are worth preserving.

The Ferrers Gallery is concentrating on the older school, at the end of the nineteenth century, unknowns such as Sherie who illuminated the Paris magazines and Paris walls of the 'nineties. If you must have names there is a Greuze of a mother and child and cats, proving how well Greuze could draw, however sentimental his vision became when he painted a pretty girl's portrait.

Alfred Stevens and Others

IT is, of course, the fashion to sell 'names', whatever the quality of the pictures, but the discerning collector is looking for fine works of art whatever the signatures.

Masterpieces can be found at reasonable prices, especially by artists who were once famous but have become unfairly 'debased' in the maelstrom of dealing and critical animus. Take Alfred Stevens, not the English one, fated it would seem to be forgotten, great as he was, but the Belgian artist of the same name and same period.



Left. This painting of the 'Dead Christ' is the work of an Italian master of the second half of the fifteenth century. Authorities consider that it is probably one of three versions known to have come from Mantegna's workshop, and that it is almost certainly the one which was in the Church of S. Domenico, Naples. The painting measures 73.5 × 65.5 cm. and is now in the possession of Antiquariato Brera, Via Brera 2, Milan, Italy.

Left. Constantin Guys. *Lady with a muff*. 13½ × 9¾ in. The Ferrers Gallery. Below. Luke Clennell. *Sportsmen taking refreshment at the door of an alehouse*. 45 × 59½ in. Messrs. Ackermann.

Ignoring his accomplishment as a fashionable portrait painter, the occasional small subject picture comes into the dealers' galleries. There is an excellent example at John Mitchell's, and I saw one recently at Messrs. Newman (43a Duke Street, S.W.1) that would hang in the best company. A little *pastorale* of a peasant girl, cows and sheep, with a screen of poplars in the distance. The picture was instinct with poetic feeling expressed in faultless technique, albeit somewhat reminiscent of Bastien Lepage.

What of Gerard Chowne, who was born in 1875 and studied at the Slade? While Fantin-Atour's prices have gone into orbit beyond the hopes of the collector of moderate means, Gerard Chowne who at his best is close to Fantin is within range of the cheque book. In the same gallery is an Emma Ciardi, a Venetian who had as much love and understanding of her native city as Guardi himself. To call her a modern Guardi is not to blame but to praise. But if you want something of larger scale there is a picture by Alfred Waxholm of a moonlight effect in the Swedish archipelago. Little known in England, Waxholm who died in 1906 is regarded as one of Sweden's greatest masters.





Ronald Copping. *London Composite*. In the collection of Miss Betty E. Cox. John Whibley Gallery.

Art in the modern manner

ALASTAIR GORDON

FOR those who have no relish for the abstract in modern art the **John Whibley Gallery** has built up a good reputation for young contemporary figurative artists in the five years of its existence. To say that the works that they have available are pleasing sounds like damning with faint praise. But there is a scope of conception and a scale of execution in art that has its Michelangelos at the top of the tree, and the lower branches, immensely more numerous, lower down. The greater the genius the greater the demand on the beholder. Beneath this, talent without genius can appeal to us in a way that does not make us marvel, but does allow us to share. The horizon is pitched at a level that is not higher than ourselves. And so this gives comfort and pleasure: it is pleasing.

So it is with the Whibley artists. Hussein, a

brilliant young Malayan whose promise is great, landscape painters like Tain and Copping, and a painter of humble people, Luther. There is also an unusual painter, Frank Rosen, who recently had a one-man show at the gallery. He showed two series of panels, one inspired by Omar Khayyam, the other simply by nature. He paints landscapes of an ethereal grace and tenderness that have a contemplative oriental line. They are like beautiful dreams when time stands still and the outline of suggestions projecting from the subconscious mind emerge through a caressing haze, sometimes to take definite forms, other times to become involved in a kaleidoscope of moving shapes. It was this traumatic conjuring that Lewis Carroll illustrated with the Cheshire cat, and of which Rosen has made an intriguing magic.

Another gallery that has only been going for five years is the **Crane Kalman**. Mr. Kalman, starting from scratch in a foreign country has created an atmosphere of permanence by the simple formula of showing old masters of twentieth-century art—if such a phrase is permissible. By this I mean painters who were influenced at the turn of the century by Cézanne, Van Gogh and Gauguin. There is a whole host of these, some still living, who developed along lines that did not experiment nor go further than the original departing point of the masters who gave them the inspiration. Unlike the Picassos, Braques and Matisses, painters like Marchand, Marquet, Vlaminck and Derain are not the star performers but are considered lesser masters, though masters they are nevertheless. They never quite had the creative powers or intellec-

ual heights to take the embryo of modern art
 nat was born at the beginning of the century
 nd make it grow into the amazing creature it is
 today. This lack of *total* originality of creation is
 ot to be construed as a failure. As written at the
 beginning of these notes, not everyone can be at
 ne top.

Mr. Kalman's now celebrated discovery is
 Celso Lagar, who disappeared at the end of the
 war and had been given up for dead. Mr. Kal-
 man traced him to a mental home near Paris,
 and is now the dealer for a man whose work for-
 tunately has survived, but whose mind—tragi-
 cally—has not. Lagar is a Spaniard (like Picasso
 and Borès) who made his home in Paris. His is a
 bitter sweet poetic art, very Spanish in mood,
 tender yet powerful. The figures and landscapes
 have an awkward grace that is the result of a
 compassionate eye viewing ordinary people and
 ordinary places. There is no tiresome social sig-
 nificance in Lagar's portrayal of circus and
 village: he only comments that life is not all
 heroic, but that its sum total is humanity.

One of the newest ventures in London is the
Brook Street Gallery. They have an exhibition
 of this moment of works and drawings by some
 dozen sculptors from all over the world and of
 varying fame, ranging from Henry Moore to
 those still making their reputations.

Today's sculptors must express themselves
 with line, form and volume as has been the case
 since pre-history. What is new is their explora-
 tion of the possibility of abstract or non-figura-
 tive sculpture. No one can possibly argue that
 the human figure is not the finest of all sculptural
 subjects, nor that the animal kingdom can also
 be a wonderful source of inspiration. Equally it
 could be accepted that abstract forms in space
 can, too, be stimulating and exciting. Architec-
 ture, as an art rather than a function, is non-
 figurative in the sense that it represents nothing
 but itself. Some modern sculptors work in this
 idiom, constructing in architectural shapes where
 line is important and volume is achieved by space
 enclosed and related to the solid forms. If only
 every city had been built with a comprehensive
 understanding of these pure principles.

Perhaps the greatest influence on the sculptors
 of recent times is Constantin Brancusi. A magni-
 ficent book on him has recently been published

Paris, which contains a lucid account of his
 life and work by a fellow Roumanian, Ionel
 Jianou, a *catalogue raisonné* (of value to scholars)
 and beautifully intelligent photographs of him
 and his work.

Brancusi was a peasant by birth, and a prophet
 both in appearance and achievement. Unknown
 to the man in the street, he became a legend in his
 lifetime (he died in 1957 aged 81) to artists the
 world over. Future generations are likely to
 attribute to him an influence on this century's art
 equal to Picasso. He achieved a purity of form in
 his polished bronzes that is awesome.

How can one explain this wonderful man?
 This is what he himself said: 'Ne cherchez pas de
 formules obscures ou de mystère. C'est de la joie
 pure que je vous donne. Regardez mes sculptures
 jusqu'à ce que vous voyiez. Les plus pres de Dieu
 sont vues'.

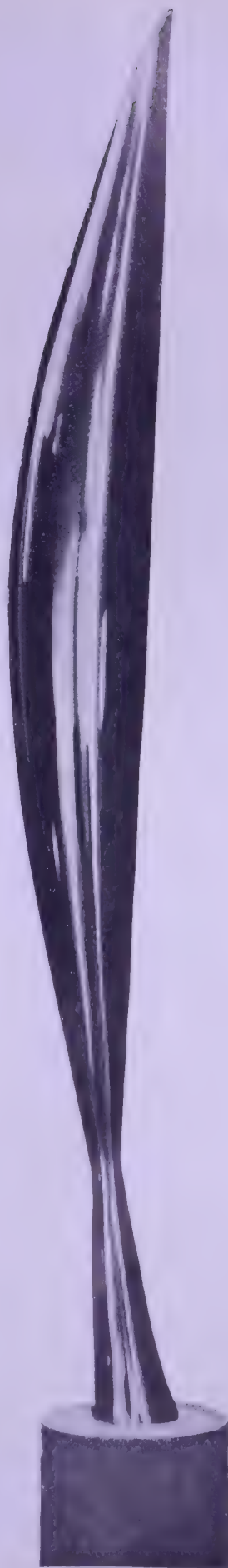
The only explanation that there can be is that



(Above) Ted Carrasco. *Wooden Torso*. Teak, 28
 in. high. Brook Street Gallery. (Right) Constantin
 Brancusi. *L'Oiseau dans l'Espace*. Sculpture,
 The Museum of Modern Art, New York. Reprod-
 uced from: Brancusi, by Ionel Jianou, Editions
 d'Art, Paris. (Zwemmers, London.)

the civilizing centuries from the dim distances of
 his ancestry became concentrated in this village
 boy. No analysis of the sudden arrival of genius
 is ever possible or indeed necessary. One thing is
 certain: this Brancusi had a regal simplicity. The
 greatest art is that which has no inessentials.
 Many great artists have included much detail—
 Botticelli, Watteau, Delacroix for instance—but
 the detail is always significant, always *adds* to the
 whole work. Others have stripped down to a
 naked truth—the classic Greek nudes, Masaccio,
 Cézanne. I dare to believe that Brancusi is one of
 the important names in the history of art. Our
 modern world is choked with intellectual bric-a-
 brac, but here was a man, who was not an intel-
 lectual, but beat them at their own game. They
 look up to him as the one voice in our times of
 such refinement that normal criticism cannot
 apply. For Brancusi's work demands utter
 acceptance or utter rejection.

The Galleries: John Whibley Gallery, 60 George
 Street, London, W.1. Crane Kalman Gallery, 178
 Brompton Road, S.W.3. Brook Street Gallery, 24
 Brook Street, W.1.



The Art Market Yesterday and Today

THE sale successes of the last six weeks of the 1963 Season undoubtedly put the seal on London as the centre of the art market. At the heart of this strenuous, pulsing activity, the sale of the first three portions of the René Fribourg Collection shone with a lustre of exceptional brilliance. The prices paid were so far above pre-sale expectations that it seemed that the bidding was an act of homage to this dedicated collector. The presence, too, of so many collectors bidding in person enhanced this impression. It was an anonymous buyer who paid £20,000—the highest price among the sixty-eight lots of European porcelain—for a pair of Meissen groups of horses and grooms by Kaendler on Louis XV ormolu mounts. This item re-crossed the Atlantic, as did an early Höchst hunting group on an ormolu base, £2,400; and a rare Mennecy figure of a satyr, £1,800. A Meissen group of a lady with a blackamoor page, £4,800; and the famous Kaendler Harlequin with a tankard at the record price of £9,000 went to Germany. An anonymous English buyer bought seven lots, among them the Vincennes basket of flowers at £11,500; an early Meissen figure of a Chinaman in an arbour by Fritsche, £4,000; a pair of Meissen squirrels by Kaendler, £3,600; and a group entitled 'The Polish Handkiss' by the same artist, £5,000.

Even more remarkable was the £145,880 total paid for the sixty-three paintings in the Fribourg Collection. The two small views of Venice by Guardi fetched £9,000 and £12,500; among the portraits to attract strong support were Alfred De Dreux's young Count mounted on a pony, £7,800; Boilly's *La Dame Aux Roses*, £8,000; Renoir's devoted family servant, Gabrielle reading a letter, £8,500; a young woman by Boldini, £2,700; and £2,600 for a girl adjusting her garter by Challe. A minor Chardin portrait of a young woman fetched £4,000 and a little Renoir nude of the 1890's, £10,200.

The paintings were in the nature of a back-cloth to his sumptuous collection of French eighteenth-century furniture. The highest price out of the eighty-four lots was £28,000 for a small Louis XV marquetry secretaire-toilet table containing its original porcelain and glass fittings, signed R.V.L.C. (Roger Vandercruse). This cabinetmaker of Flemish origin was better known by his French name, Lacroix. For a small writing table attributed to Riesener, £20,000 was paid; £17,500 for a Louis XVI work table by Martin Carlin; a Louis XVI small marquetry guéridon mounted with Sèvres porcelain and ormolu, attributed to J. H. Riesener, fetched £11,000; a marquetry cabinet by Migeon, £9,000; and an oval centre table in the Carlin manner, £18,800.

It is a rarity and a considerable attraction when three silver-gilt toilet services appear at auction in the same season. The second one came under the hammer at Christie's towards the end of June. It had been sold by Lord Exeter in the same rooms in 1959 for £5,200 and now realized £8,800—a handsome appreciation in so short an interval. This service was made by the younger

David Willaunie, 1734. A pair of silver-gilt dessert salvers by Benjamin Smith (1807) made £1,000 as against £105 in 1937. A silver-gilt inkstand by Philip Rundell (1821) sold for £250 as against £41 in 1938. A plain pear-shaped beer jug by Richard Bailey (1740) made £650 and a pair of James II candlesticks by Pierre Harache (1685) changed hands at £950.

A few days later another, and even finer, silver-gilt toilet service, made by John Edwards (1725) secured £9,700 at Sotheby's. Two leading silver dealers co-operated to acquire it. This sale was notable for a cache of Queen Anne silver, which had been in the vaults of a bank for over a hundred years. Of the five lots, two were ambassadorial plate engraved with the arms of Queen Anne, and three bore the arms of Thomas Wentworth, later Lord Raby. Together they secured £26,600.

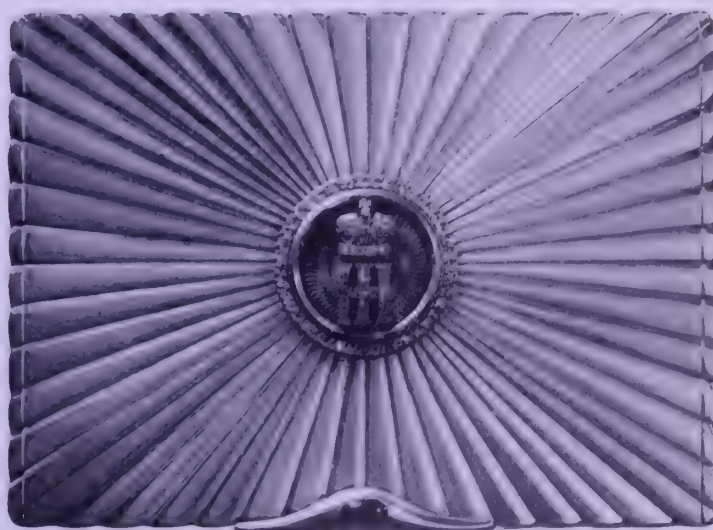
That there are cities on the Continent with the ready funds to buy a work of art when opportunity presents itself was demonstrated at Sotheby's sale of Old Masters in early July, when the City of Strasbourg paid £145,000 for *La Belle Strasbourgeoise* by Nicolas de Langillière. Other Old Masters to command notable prices were Pietro Longhi's *An Artist's Studio*, £41,000; a Raphael panel from the Predella, £95,000; Gainsborough's portrait of Lady Gideon, £54,000; a Cuyp landscape from Castle Howard, £20,000; Battoni's portrait of Lord Eardley and his tutor, £18,000; and Zoffany's group of the Sumner children playing seesaw, £21,500.

The next day, Christie's sold a mixed collection of Barbizon, Impressionist and Modern works. Derain's *The Pool of London* fetched £4,225 and for Vuillard's little portrait of Misia Godebski, £2,940 was paid for the same artist's painting of her brother, Cipa, asleep in bed; and £1,050 was paid for a composition in oil, plaster, and sand by the Madrid painter, Tapiés. The top price was £6,825 for Boudin's painting (1882) *The Harbour at Trouville*. Among the drawings, Manet's *The Station Buffet* made £1,525; and Camille Pissarro's sketch for the church of Westow Hill £1,365.

For what is believed to have been the modest outlay of about £1,500, the late John Mellor indulged his passionate interest in Japanese colour prints between 1926 and 1940. His collection of more than 600 examples of nearly all the great names in Japanese print-making in the eighteenth and nineteenth centuries was dispersed in a four-day sale at Sotheby's in the middle of July and realized nearly £43,000.

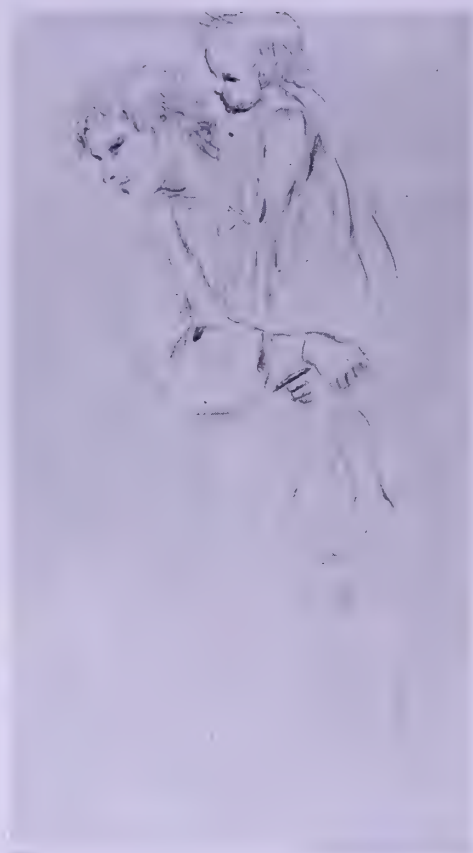
A remarkable set of four spinach-green jade screens symbolizing the four seasons was the highlight of a jade sale at Christie's in mid July, and were bought anonymously for £42,000. They appear to have led a perilous but charmed life. After the Boxer Rebellion, they were in the hands of a Chinese collector (when they left the summer palace at Peking is not known) who sent them to Shanghai in 1937 to save them from the Japanese invasion.—Alan Osborne.

International Saleroom

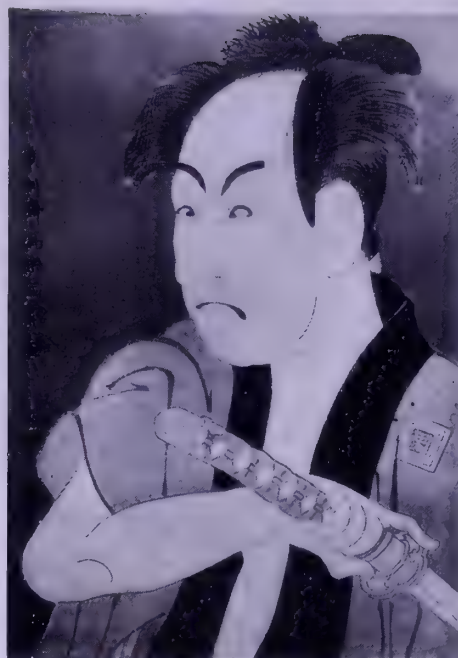


1. Berend Avercamp. *Winter Landscape*, panel om 54 × om 375. N.F. 78,000 (Palais Galliera, C-P. Me. Maurice Rheims).
2. Francesco Guardi. *View of the Torre del'Orologio, Venice*, panel 20 × 24½ inches. £6,300 (Christie's).
3. Raphael. *St. Jerome punishing the heretic Sabinianus*, 1503, panel 9½ × 16½ inches. £95,000 (Sotheby's).
4. Russian vari-coloured gold cigarette case, 3½ inches wide, with marks of Carl Fabergé, workmaster August Hollming. £651 (Christie's).
5. The 93 inch wide settee from the celebrated Arlington suite of giltwood seat furniture (three armchairs and settee), designed by Robert Adam for Sir Lawrence Dundas. £7,000 (Sotheby's). The original Adam design is in the Soane Museum.
£1 = 13.73 French francs.

International Saleroom



6



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10

6. Augustus John, O.M., R.A. *Mother and Child*, pen and brown ink, $11\frac{1}{2} \times 9$ inches (c. 1900-05). £420 (Christie's), bought on behalf of H.M. Queen Elizabeth II. 7. Toshusai Sharaku. *The actor Ichikawa Omezo as Ippai*, signed, and with mark of the publisher Tsutaju, ex the John Mellor Collection. £1,700 (Sotheby's). 8. Edouard Vuillard. *Portrait of Misa Godebska* (1897), signed, on board $12 \times 10\frac{1}{2}$ inches. £4,725 (Christie's). 9. Joseph Vernet. *Coastal View with Figures and Shipping*, signed and dated 1762, $28\frac{1}{2} \times 38$ inches. £4,410 (Christie's), sold for £22 in 1908. 10. Breguet No. 217, sold to M. Havas on 31st December, 1817, for 4,800 francs, overall diameter 55 mm., quarter repeating, self-winding. £8,500 (Sotheby's). This has now entered the collection of Senhor A. de Medeiros e Almeida, O.B.E., of Lisbon.

International Saleroom



11



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15

11. From an illuminated Italian late 12th-early 13th century Latin New Testament, with Calendar, on vellum, ex the Lord Astor of Hever Collection. £6,600 (Christie's). 12. Icon, 17th century Greek School, painted in colours with the Transfiguration, panel, 17 inches high. £220 (Christie's). 13. The well-known 'KY' Verzelini engraved goblet, 8½ inches high, dated 1583, ex the Harrison Hughes Collection, illustrated and described in *The Connoisseur* in December 1958. £6,500 (Sotheby's). 14. Pietro Longhi. *An Artist's Studio*, 15½ × 20½ inches. £41,000 (Sotheby's) the highest price paid at auction for a work by this artist. 15. One of a set of four George III silver-gilt wine coolers, by Paul Storr, with contemporary Royal Arms, 10½ inches high, fully marked 1807. Ex the Hon. Mrs. Ionides Collection. £4,700 (Sotheby's).

International Saleroom



16



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19

16. Louis XIV on horseback represented as a Roman emperor, in cast and gold-damascened steel, om 55 high, Louis XIV period. N.F. 135,000 (Palais Galliera, C-P. Me. Étienne Ader). 17. George II silver-gilt toilet service, by David Willaume Jr., 1734. Bought by Mr. Thos. Lumley for £8,800 (Christie's). 18. Hieronimus Hopfer. *Portrait of a Prelate*, panel 13½ × 10½ inches. £7,350 (Christie's). 19. Nicolas de Largillierre. *La Belle Strasbourgeoise*, signed and dated 1703 on the back of the original canvas, 53½ × 41 inches. £145,000 (Sotheby's), bought for the City of Strasbourg. 20. One of a pair of Meissen groups of horses and grooms, by J. J. Kaendler, ex the René Fribourg Collection. £20,000 (Sotheby's). Totals for the three Fribourg Sales so far held: Porcelain (£180,950), Paintings (£145,880), Furniture (£324,510). £1 = 2.80 dollars.

The Connoisseur's Diary

Piedmontese Baroque : Paris Gold Box : Incunabula and the British Museum

THE outstanding exhibition to be staged in Italy this year is now being presented in Turin. It occupies three royal residences, themselves great architectural masterpieces: the Palazzo Reale, the Palazzo Madama, and the hunting lodge of Stupinigi a few miles away. In each there has been assembled a galaxy of Piedmontese eighteenth-century art at its finest. Paintings and furniture, sumptuously bound books, miniature theatrical sets constructed in three dimensions from drawings, silver and porcelain, tapestries as fresh as the day they left the looms—their roll-call runs to three far from slim catalogues.

These jewels are enhanced by their setting, by Turin itself, one of the most rewarding cities in Europe. No collector of sights can ignore it—Cavarrà's great double staircase in Palazzo Madama to add to his Würzburg, his Caserta and his Lukas von Hildebrandt's; Claudio Beaumont's wonderful frescoed gallery in the Royal Armoury to complete his collection of painted ceilings by Tiepolo and by Maulbertsch; the architectural audacities of Vittoni and Guarini, whose masterpiece the Church of San Lorenzo is at the centre of everything in Piazza Castello, to round off his Borromini's. The exhibition remains open until the end of October.

Paris Fifteenth-Century Printing

THROUGH the enlightened generosity of the Friends of the National Libraries, the Department of Printed Books, British Museum, has been enabled to acquire three exceptionally important fifteenth-century books printed in Paris. Two of these, which in the present copy were bound

together at an early date, are works by the canon-lawyer Nicolaus Panormitanus (1386–1445), the *Super Clementinis Constitutionibus* printed in 1475 by Caesaris and Stoll, and the *Judiciarius ordo*, produced by the anonymous 'Printer of Ockam' in August, 1476. The 'Printer of Ockam' came fifth in chronological order among more than fifty presses founded in Paris between 1470 and 1500, and his works, all of which are of the utmost rarity, were hitherto unrepresented in the Museum's collection. His type, of an attractive and distinctive roman design varied with gothic elements, is a smaller version of Caesaris and Stoll's, and the fact that books by one author from both presses are here found together gives fresh evidence of a possible connection between the two presses. The present volume is wide-margined and fine, and notable for its gold-illuminated initials and an unusual fore-edge title in gold on purple.

First edition by Savonarola

Another notable acquisition is the first and only edition of *La regle de devotion des epistres de Saint Ierosme*, a French translation, together with the original Latin text, of letters by St. Jerome on the rules for female monastic life. This contains two charming woodcuts, and was printed by Le Petit Laurens in the autumn of 1500, and issued simultaneously at Paris and Bourges by the well known publisher Geoffroy de Marnef. The translator, Guy Jouvenaux, was abbot of St. Sulpice at Bourges, and a campaigner for monastic reform, a subject on which he produced his own proposals, *Vindiciae monasticae reformationis*, with the same publisher in 1503, besides a translation of the *Rule of St. Benedict*, 7th September, 1500, which is a companion piece for the St. Jerome. Textually this attractive little volume is an important early document in the movement for reform within the Catholic Church, which was destined to be strengthened rather than hampered by the revolution of Luther (who in 1500 was still a schoolboy at Magdeburg) became paramount during the century of the Counter-Reformation, and continues with renewed vigour in our own time. Typographically it supplies new evidence for dating the works of

Le Petit Laurens, and for the earliest extension of de Marnef's business from Paris to the French Provinces. Only two other copies are known to survive.

The Department has also added four new items to its strong collection of the works of a more famous and ill-fated precursor of the Reformation, the Dominican preacher Savonarola, who between 1494 and his death at the stake in 1498 became the virtual dictator of Florence. These acquisitions, all printed in Florence during the years 1491–7, include one of the two editions of Savonarola's sermon on Ascension Day, 1497, the only separate editions of two of his propaganda letters, and a little volume of advice to widows (*Della vita viduale*), printed in 1491 by Francesco Bonaccorsi, a priest who was probably a relative of Savonarola himself. This is of special interest as being the first edition of any work by Savonarola.

Alfred Baguley

JUDGING from the number of letters re-directed from this office alone, the author, Griffith R. P. Llewellyn, of 'Rockingham Ware and Porcelain: Its Marks' (see *The Connoisseur Year Book*, 1962), must have had an extensive mail concerning it. Mr. Llewellyn now sends a further Rockingham mark, here illustrated, which is reproduced on the base of a brown ware tea-pot and stand and which is thought to be unrecorded.

This is probably one of the very latest marks used by Alfred Baguley, who succeeded his



At Turin and Florence. *Left.* An overdoor panel by Francesco de Mura, one of several Neapolitan artists employed by the House of Savoy in the eighteenth century. This is at the Palazzo Reale, Turin. See first story above. *Right.* Venetian mirror, c. 1760 (height 257 cm, width 180 cm.) in carved and gilded wood the glass panels engraved with figures and emblems, exhibited by Raimondo Orselli at the Florence International Antique Dealers' Fair (see pages 11–15).





Left. An unrecorded Rockingham mark. See 'Alfred Baguley'.



Right. 'The Choiseul Box', size $3\frac{1}{8} \times 2\frac{3}{8} \times 1\frac{7}{16}$ inches. See 'Six Miniature Paintings'.

father Isaac, and who took over part of the Rockingham Works when the Bramelds closed down in 1842. Isaac Baguley did not manufacture the wares but bought in the 'biscuit' and 'white' state from other makers and decorated them for sale. Alfred Baguley, however, produced the old Rockingham ware, of a purer and better quality than any other house.

Six Miniature Paintings

REPRODUCED here is one of the most remarkable eighteenth-century art objects extant. It is what Mr. F. J. B. Watson, the Director of the Wallace Collection, has named 'The Choiseul Gold Box', and I am indebted to him for enabling me to publish an illustration of it.

Although it was discussed in brief detail by Mlle Levallet in the *Bulletin de la Société de l'Histoire de l'Art Français* in 1925, the Choiseul Box has recently been described in the fullest detail and was the subject of Mr. Watson's Charlton Lecture on Art at King's College, University of Durham. This has subsequently been published in full in booklet form by Oxford University Press (4s. 6d. net), and carries a set of admirable illustrations which show in splendid detail the exquisite miniatures with which this box is embellished.

The six miniature paintings concerned, by Louis-Nicolas van Blarenberghe, are set beneath panels of crystal glass in a cage of chased gold of great refinement bearing the Paris hall-mark for 1770-71 and the poinçon of the Parisian goldsmith Louis Roucel (orfèvre du Roi in 1764). So minutely finished are the miniatures themselves that it is possible to see in every detail the interior of a great Paris house of the late Louis XV period: the Hôtel Crozat de Châtel in the rue de Richelieu, the house of one of the most distin-

guished European political figures and perhaps the greatest art collector in France at the time—the duc de Choiseul. The execution of the miniatures also reveal how a great French nobleman and art collector of the eighteenth century occupied his days and nights. In them can not only be seen the interiors of five of the principal rooms of the Hôtel du Choiseul, but also the duc's collection of paintings can be clearly seen hanging on the walls.

Mr. Watson's lecture and the booklet referred to above give full art-historical details of every miniature and the furniture, objects of art and paintings seen in each one. Each side of the Choiseul Box, which was originally made to fit into a waistcoat pocket, will be illustrated in colour in Kenneth Snowman's *Eighteenth Century Gold Boxes in Europe*, which Messrs. Faber and Faber hope to publish this year.

Dorothy Doughty's Birds

IT is a lasting tribute to the late Dorothy Doughty that, until 1935, she had never made models for

porcelain. At that time the Worcester Royal Porcelain Company asked her to produce models of birds, which their skilled craftsmen could produce by methods which they have been using for 200 years. Just how skilled she became, and how wide was her freedom of expression, is now seen in *The American Birds of Dorothy Doughty* by George Savage and Dorothy Doughty (Worcester Royal Porcelain Company £15 15s. od.) This is, in short, a memorial volume, since Miss Doughty died suddenly as the book was going to press.

In order to produce absolute faithfulness in the depiction of these American birds, particularly in the exquisite colouring finally achieved, Miss Doughty made two long visits to the United States to make on-the-spot models. Every bird she observed was a challenge to her ingenuity. Every movement an opportunity to achieve mastery in modelling. This 200-page volume, with 70 superb colour plates, will surely delight all bird-lovers, especially those in the United States of America.



Giovanni Battista Pittoni. *Polyxenes offering a sacrifice to the manes of Achilles*, 64.5 × 72.5 cm. This is being exhibited by Galerie Heim, Paris, at the Florence International Antiques Fair.

Books Reviewed

LA PENDULE FRANCAISE: 1^{re} Partie: De l'Horloge Gothique à la Pendule Louis XV, (4to: £2 8s.); 2^{me} Partie du Louis XVI à Nos Jours (4to: £3 5s.). (Tardy, 104, rue du Temple, Paris 3^{me} Agents for Great Britain, Malcolm Gardner, The Old Oast House, Otford, Sevenoaks, Kent).

THE French appear to take far less interest in their clocks than we do. There is, for instance, no French antiquarian horological society, and a glance at the excellent bibliography in the last edition of Britten shows that relatively little has been written in France about clocks and clockmakers during the present century, though in the eighteenth century French horologists like Ferdinand Berthoud, Lepautre, and the younger Le Roy published technical treatises of great importance and abiding interest.

This neglect is perhaps a little understandable, for French *ébénistes* and *bronziers* lavished such a wealth of decorative embellishment on the clock-cases that the importance of the movement tended to become subordinate. Nevertheless such neglect is regrettable for France produced a number of great clockmakers. The horologically-minded reader will therefore approach these two large and handsomely produced volumes with keen anticipation that some of the gaps in his knowledge will be repaired.

A first glance at the book immediately produces a highly favourable impression, for there are literally hundreds of illustrations, ranging from a clock portrayed in a mediaeval manuscript dated 1389 down to a contemporary quartz oscillation movement, as well as numerous useful diagrams and reproductions of early engravings of clocks and their mechanism. But on turning to the accompanying text the reader's pleasure will unfortunately be brought to an abrupt end. As in earlier books on French clocks, the greater part of this is devoted to the cases. Clocks are, in fact, regarded principally as articles of furniture rather than mechanical devices for the accurate measurement of time. Even so this traditional attitude might still be acceptable were it not that furniture appears to be a subject about which the author's knowledge is scanty in the extreme.

Of the practice of stamping clock-cases he writes 'on commence seulement à voir le poinçon de maîtrise' under Louis XIV, regardless of the fact that the use of this *poinçon* was introduced only when the statutes of the furniture guild were revised in 1743-1751. Again 'vers 1716' he declares 'acajou commence son glorieuse carrière'. This would be an early date for the use of mahogany even in England. But in France, where it was always far rarer than here, Havard records no mention of its use for furniture before 1751. It would no doubt greatly interest students of Chinese export wares to see examples of the Coromandel lacquer 'avec sujets de

Boucher' of which M. Tardy writes. Perhaps most astonishing of all is his claim that 'le renommé des belles pendules est due à ce que les bronzes furent faits par l'ébéniste' whereas this practice was so entirely contrary to guild regulations that the *ébéniste* was not even permitted to carry the mounts through the street from the foundry to his own workshop. A number of *ébénistes*, including craftsmen so distinguished as Cressent and Migeon, were successfully prosecuted by the bronze-caster's guild for infringing these stringent controls.

Of the account of the great technical developments of clockmaking in eighteenth-century France it is perhaps sufficient to point out that there is no discussion at all of the work of that noble innovator Julien Le Roy, although Voltaire declared to his son 'c'est le maréchal de Saxe et votre père qui ont battu les Anglais'.—F. J. B. Watson.

NATURAL HISTORY DRAWINGS IN THE INDIA OFFICE LIBRARY: By Mildred Archer. 24 plates, 2 in colour. (London: For Commonwealth Relations Office by H.M. Stationery Office. 27s. 6d. net.)

ONE of the most remarkable features of British rule in India during the later years of the eighteenth century was the profound interest displayed by the administrators in the ancient culture of India. Under the encouragement of Warren Hastings a great movement of enquiry was set up into the art, philosophy and literature of India. The rich fauna and flora of India and South-East Asia aroused no less curiosity and wonder.

As Mrs. Archer tells us, a knowledge of natural history was then considered a necessary part of a liberal education. This interest was fostered by the lavishly illustrated books of the time in which the art of coloured engraving was reaching its zenith of perfection. These plates were at once a model for amateurs and 'a challenge to the draughtsman'. The fruit of the interest in a new realm of natural history was not only a plethora of dried plants and insects, and the skins of birds and animals, but also innumerable paintings, by artists both amateur and professional, British and native.

In 1801 the Directors of the East India Company founded a public depository for the miscellaneous material that had been accumulating for some years, and soon great quantities of natural history material began to arrive, and a large collection of natural history drawings was built up. Eventually many of these were dispersed amongst various institutions, but the India Office Library retained a representative collection of the drawings, and added to them from time to time.

Mrs. Archer has performed a valuable service by compiling a catalogue of the natural history drawings in the India Office Library. She divides the collections into those built up by private

collectors and those formed as part of the official policy of the East India Company. The systematic catalogue is arranged by collectors' names, and is preceded by several pleasantly and lucidly written accounts describing the circumstances in which the various collections were made, the careers of collectors, the different rôles of private and official collectors, and their varying attitudes to natural history. Mrs. Archer studies the relationships that existed between British patrons and Indian and Chinese artists, and defines the distinctive style of painting that evolved.

The passion for collecting was pursued by such famous personages as the Marquis Wellesley, whose collection is the finest private one in the Library's care; by Lord Clive and Sir Stanford Raffles, as well as by humbler officers in the service. Some fascinating glimpses into life in India are given in extracts from collectors' diaries, and an impressive picture is built up of the enterprise and scholarship that was devoted to the study of natural history in the East at the time.

The ample bibliography provides efficient documentation of this movement, and forms an especially valuable guide to an unfamiliar subject.

The illustrations are varied and well reproduced, and the volume excellently represents the high standard of book production achieved by the Stationery Office in recent years, as exemplified also in recent publications of the Victoria and Albert Museum. This is a delightful volume that will please the general reader no less than the scholar and art historian.—Clifford Musgrave.

A HISTORY OF ACADEMICAL DRESS IN EUROPE UNTIL THE END OF THE EIGHTEENTH CENTURY: By W. N. Hargreaves-Mawdsley. (Clarendon Press: Oxford University Press, 1963. pp. xiv, 236. Frontispiece and 21 plates. 45s. net.)

A HISTORY OF LEGAL DRESS IN EUROPE UNTIL THE END OF THE EIGHTEENTH CENTURY: By W. N. Hargreaves-Mawdsley. (Clarendon Press: Oxford University Press, 1963. pp. xii, 151. Frontispiece and 21 plates. 35s. net.)

THESE two books cover adjoining but not very closely related fields in the history of costume; each of them fills a gap, and both will be welcomed by students. Specialised professional dress does not develop clearly much before the fourteenth century, and the close of the eighteenth century is a useful end date for Legal Dress, owing to the upheaval of the Napoleonic Wars. The Universities, however, continued more or less unreformed well into the nineteenth century, which also saw the rise of students' unofficial dress.

In academical dress, Dr. Hargreaves-Mawdsley makes the interesting point that in the Middle Ages colour was less important than cut. The first academic robes in Italy are not unexpectedly related to ecclesiastical dress. For Bologna

University the documentation is good; though in the late Renaissance period, Padua costume figures appear in students' autograph albums (*Alba Amicorum*).

In Spain, the best accounts are of Salamanca University. For France the material, even for the university of Paris, is distinctly thin; perhaps partly because the Bernard de Montfaucon and Roger de Gaignières material, given to Louis XIV in 1711, has not been fully studied in the Bibliothèque Nationale by French scholars. It would be temerarious for a foreigner to attempt the task. In the United Kingdom the picture is brighter, Dr. Hargreaves-Mawdsley illustrates the members of New College Oxford grouped about their Warden in 1463, the fine engravings of academic dress by G. Edwards, 1674, and the Huddesford and Taylor plates for the statutes of 1770. Cambridge dress is less fully described, and even though post-Restoration styles differ but slightly from Oxford's, some illustration from Loggan would have been justified. The descriptions of undergraduate gowns from Noblemen and Fellow-Commoners to servitors and sizars will prove valuable for the identification of portraits. Of the dress at the German-speaking universities not much is known before the end of the period, though a little more about Basel can be gleaned from Thomas Cuming's Album (Brit. Mus. Add. Ms. 17083) mentioned in the bibliography.

The study of legal dress is arranged in the same order—Italy, France, the United Kingdom—and finally the German-speaking countries. Here again the mediaeval variations in colour are interesting and there is also summer and winter dress for judges. Since legal dress is more closely related to secular than to ecclesiastical, its variety is due to the lack of uniformity in the liveries given by kings and noblemen to their servants. For England the most important document is the Whaddon folio, c. 1460 in the Inner Temple Library, London. On one type of legal dress, that of the Serjeants at law ('The Order of the Coif') much has been written, and Dr. Hargreaves-Mawdsley evaluates this from the first illustration of a serjeant in the Ellesmere manuscript of Chaucer (now in the Huntington Library, San Marino, California) until, at the end of the eighteenth century, the serjeants ceased to wear their parti-coloured dress, discontinued their feasts and gave away no more rings.

Both these books have excellent annotated bibliographies, and also glossaries, since costume terms are by no means easy to define. Not long ago a distinguished member of the Canadian Bench quoted to me the article in the *Encyclopaedia Metropolitana* 1792, as giving a reliable account of Judges' robes. It is a pleasure to record that this is now superseded, and that Academic Dress has also at last found its historian. Hitherto writers on costume have made for the most part only perfunctory reference to what judges and professors wore. But in future one hopes that Dr. Hargreaves-Mawdsley's two books will not only appear in their bibliographies, but find a place on their shelves as indispensable works of reference. —J. L. Nevinson.

BORN UNDER SATURN: By Rudolf and Margot Wittkower. (London: Weidenfeld & Nicolson. 48s. net.)

ONE must despair of being able to give any adequate notion of the abundance and variety of this absorbing book. The general scope is suggested by the sub-title 'The Character and Conduct of Artists. A Documental History from Antiquity to the French Revolution'. It is concerned besides much else with the 'alienated artist'. What is the popular, traditional conception of him? 'Among those who have made no special study of the evidence it is an almost unanimous belief that artists are, and always have been, egocentric, temperamental, neurotic, rebellious, unreliable, licentious, extravagant, obsessed by their work and altogether difficult to live with.' It is the authors' main purpose to determine when and where this popular image was formed, and what degree of validity it may possess. On this relatively neglected theme they have provided a vast store of fascinating information, 'drawn from the relevant literature of all European countries' (largely from original texts); translated, and most felicitously, for the benefit of readers denied the gift of tongues. *Born under Saturn* is, as one would expect, a learned book, yet free from the slightest taint of pedantry, generous and wide in sympathy, written throughout with unflagging zest.

Vasari has almost as much to say about the peculiarities, manners, characteristics and eccentricities of painters and sculptors as he has of their works: he set out, he tells us (in a passage not quoted) to give a careful description of them all. Other coeval biographers followed his lead, indulging freely in gossip and anecdote. Modern art historians with few exceptions have fought shy of the theme, regarding it as irrelevant or embarrassing. They have preferred to ignore 'the criminal records of their heroes', subconsciously inclining towards the Neo-Platonic belief that a great artist cannot be a bad man. Heavily reinforced by Victorian prudery this conviction led to flagrant suppression and falsifications of the documented facts; of which some diverting examples are quoted. Texts were tampered with in the interests of propriety. Martin Conway, for instance, substituted a decorous pleasantries for Dürer's gross jest in one of the artist's letters to a patron.

The authors are not only concerned with the behaviour and idiosyncrasies of individuals, but also with artists' relations with their patrons and the changes in their status from age to age. These are traced from the classical period in Greece, where on the whole the calling of painters and sculptors, as distinct from their works, was despised, through the Middle Ages when, however gifted, they ranked with humble craftsmen and had to obey the strict regulations of their Guilds, down to the Renaissance and their full emancipation from control.

Thereafter the status of great artists in society was completely transformed. No longer could patrons tell them what to do and rely on being implicitly obeyed: Their will and inclinations, their unpredictable caprices, had all to be taken into account. Franciabigio's *Marriage of the Virgin* fresco in SS. Annunziata, Florence, is a

demonstration of how intransigent on occasion they could be. Indignant because his work was unveiled before it was finished, Franciabigio damaged some of the figures with a brick-layer's hammer, an outburst of temper the results of which can still be seen.

Michelangelo might be harried by popes and cardinals, but he could ignore their importunities and abscond; Velazquez's death meant for Philip IV the loss of a friend, and moved that morose despot to tears; no monarch could hope to impose his will on Rubens or Bernini—for the privilege of owning a work by Bernini's hand his patrons were prepared to pay phenomenal fees—masters of that order could dictate their own terms: the roles of artist and patron had been reversed. In England the advance was subject to set-backs; as indeed it was in other countries save for a privileged few. Van Dyck, Lely and Kneller were knighted and Verrio gave himself grand airs and enjoyed a sumptuous way of life; but the traditional view of painting as a trade still lingered until Reynolds won it recognition as an occupation to which a gentleman could own.

From early in the Renaissance large numbers of artists and craftsmen, from northern countries emigrated and converged on Italy, for both native Italians and immigrants Rome provided an irresistible lure. What a pageant of saints and sinners, the authors cause to file past in these lively pages, the sinners greatly outnumbering the saints! Every form of human depravity, crime and eccentricity is represented in innumerable episodes and transactions related by contemporaries on which the plot of many a picaresque novel might be based. But the morals and conduct of artists should be judged in relation to the standards of their age. In the fifteenth and early sixteenth centuries, popes, cardinals and princes saw no 'contradiction between the licentious behaviour and the religious works of an artist', though some famous masters—Hugo van der Goes, Fra Angelico, Andrea del Sarto—were members of fraternities and led irreproachable lives; while the powerful influence of the Counter-Reformation caused many artists to conform strictly to the more exacting moral standards prescribed by the Church.

'Born under Saturn', the sinister planet, and therefore of saturnine temperament, melancholy, self-tormented, introspective—how far can this concept (Aristotelian in origin and still widely accepted) of the characteristics typical of artists be held justifiable? Even when the authors have extended their enquiry beyond the victims of madness and melancholy, which include some celebrated names, to those who have put an end to their lives (Rosso Fiorentino, Borromini, Marco Ricci and others of less renown), there is no convincing proof that artists have been inclined to take a more sombre view of human fate than other men who share with them the salient characteristics of the 'artistic temperament'; or were particularly prone to suicide.

In the wide historical retrospect afforded by this masterly survey the conventional image of the 'alienated artist' disintegrates and is dissolved away. While previous neglect of the subject by

art critics and historians may be thought vindicated to some extent by the author's unchallengeable finding that 'if the works were the sole key, the majority of artists would defy any guess at their characters and conduct'. There are it is true some whose temperaments are clearly reflected: Rubens is a conspicuous case in point. But who would ever deduce from their pictures that Fra Filippo Lippi was lecherous or that Sodoma, though whitewashed by the Victorians, had the proclivity that in his own generation earned him his name.—Ralph Edwards.

BURKE'S PEERAGE, BARONETAGE & KNIGHTAGE, 103rd edition, 1963: Edited by Peter Townend. C. + 2987 pp., illustrated. (London: Burke's Peerage Ltd. £11 11s.)

THE distinction between Burke and Debrett is that the former is a genealogical work concerned with the ramifications of family history, while the latter is biographical and does not include pedigrees in the strict sense of that word. The present edition of Burke, which is the 103rd, continues the tradition of increasing the genealogical wealth of the volume. In his preface the Editor draws attention to eleven articles of peers or of baronets which have been enlarged or recast by the efforts of willing external helpers. Genealogists will be particularly grateful for the additional information provided by that cheerful and delightful scholar Sir Iain Moncreiffe, particularly in the instances of the female (and male) ancestry of the great Neville family; the ancestry of the Stuarts (Earls of Moray); of the O'Neills; and of that most interesting of Scottish clans, the MacGregors, who were for 140 years proscribed and outlawed.

Unfortunately the genealogical additions, admirable as they are, have not been achieved without loss. There is a natural increase in the peerage, as anyone can see who cares to compare the latest issue of the *Roll of the Lords Spiritual and Temporal* (30 October, 1962) with its predecessor (31 October, 1961). In 1961 there were 924 names on the *Roll*; in 1962 there were 937. Taking this as a fairly average increase it means that some 40 new peers have to be accommodated in each new issue of Burke. In addition there have been 29 new baronetcies put on the *Roll of Baronets* between July, 1959, and July, 1962. Burke's *Peerage* is now published about every three years, which means that the Editor has to reckon (allowing three quarters of a page to each new creation) not less than 50 pages increase. Joined to that is the natural growth of existing articles, and when the extra genealogical information in such articles as Abergavenny or Moray is added to the total it is surprising that the 1963 edition is only 130 pages larger than its 1959 predecessor. Extinctions in titles can never be relied on to balance new creations, and in this issue it has been found necessary to omit the section on Knights' widows, and the valuable tables of precedence which ran to 28 pages.

The work has in fact returned, with a total of 3,087 pages, approximately to the size of its pre-war issues. There are two epochs in the history of this well known national institution. From 1826

to 1940 it was a classic, but a classic which was the butt of many genealogical shafts from critics such as Round and Baron. Apart from this, the work became physically somewhat unwieldy; including, as it did, huge masses of official and quasi official information. After the second world war, under new editorship, the whole enormous text was entirely reprinted, a great effort was made to bring the pedigrees into line with modern research, and at the same time considerable obsolete portions of the work were dropped out. The result was a reduction in the number of pages. However, the processes of peerage growth are inexorable, and with each edition in 1953, 1956 and 1959, as now, something has had to be scrapped to make room for the ever increasing nobility of Britain.

It is not only in this respect that this the 5th issue since the last war follows very closely on the lines laid down in the previous four editions. There are introductory articles of considerable knowledge and interest. Lord Dunboyne writes on the now famous Stansgate peerage case, and the possibility of reform. Some of Lord Dunboyne's views are in accord with those of the Joint Committee which has recently published its report. He very rightly draws attention to the anomalous position of the Irish peers. In another article, the Garter King of Arms, Sir Anthony Wagner, asks 'Have we a Nobility?' an essay in which he gives too much space to the writings of James Henry Lawrence. The third article, 'The Princes of Great Britain', is by Philip Thomas, who has made this subject very much his own. His article, while somewhat heavy for general consumption, is undoubtedly a very valuable study of facts on the subject of British princely styles.

The 103rd edition well maintains the standard set by its post war predecessors.—Armiger.

A VISUAL HISTORY OF MODERN BRITAIN:

THE TOWN: By Geoffrey Martin.

TRANSPORT: By Jack Simmons.

THE HOUSE AND HOME: By M. W. Barley. (London: Vista Books. 30s. each.)

A SUCCINCT introduction by Professor Simmons, the general editor, explains the purpose of this series: to provide, largely through pictures, a social history of modern Britain, divided not by period but by subject. ('Modern' is perhaps a little odd: all these books begin with Norman if not with Roman Britain, and devote considerable attention to the Middle Ages—and quite right too.) Each volume so far published has well over 200 illustrations, often with long explanatory captions; *The House and Home* also includes some useful plans. In addition, there are texts running to between twenty-five and thirty-five thousand words. A good deal of attention is devoted both to Scotland and to Wales.

Each of these books is a model of its kind and might well become prescribed reading for school history specialists. Each is a mine of interesting and unfamiliar information, and the photographs are also remarkably fresh and unhackneyed. All three writers are concerned with the poor as well as the rich: Mr. Barley, indeed, is obviously more interested in the former, and a high proportion

of his illustrations are of humble homes. Both he and Mr. Martin are critical of our willingness to allow small houses to spread over more and more acres of countryside, and one would certainly endorse Mr. Martin's assertion that the semi-detached tradition is not only wasteful but tedious to the eye; yet I wonder whether either of these writers sufficiently takes into account the average Englishman's deep-seated desire for privacy and, still more, the national passion for gardening, for which 'a plot of one's own' is indispensable. Hence the widespread preference for small houses over even the most imposing-looking blocks of flats.

Although these books are only incidentally concerned with art, works of art of many kinds find a place, from bench-ends and misericords to book-illuminations and many kinds of painting, from the state barge of Frederick, Prince of Wales to that superb object at King's Lynn misnamed King John's Cup, which is included as an example of Corporation plate. In all three books, needless to say, the art best represented is architecture: in *The Town* and *The House and Home* this was to be expected, but aesthetically some of the most deeply satisfying of all these 711 photographs come from the choice collection of bridges in *Transport*.—Alec Clifton-Taylor.

ENGLISH NEEDLEWORK CARPETS, 16th to 19th CENTURIES: By M. J. Mayorcas. (Leigh-on-Sea: F. Lewis, Ltd., Publishers. £10 10s. limited to 600 copies.)

THERE have been several books on English carpets and needlework but hitherto there has been none on English needlework carpets. Mr. Mayorcas has made good the deficiency with the book under review. In an Introduction he gives an adequate history of the making of needlework carpets in this country ever since in the early sixteenth century they began to be substituted for the 'sweet rushes, hay, corn, foliage, fragrant herbs, or even flowers' strewn by our ancestors upon their floors. Even so most of the Tudor carpets to survive are, understandably, not those made for floors but for tables.

There is an indefinitely lovable quality in the earliest English carpets whether for floor or table. Usually they are the work of devoted ladies of a household. Until the middle of the eighteenth century their designs are delicious, primitive synopses of each successive style in our art history. Those of the Elizabethan age are mostly a tangle of verdure interspersed with cherubs and escutcheons. Those of the Jacobean age show the dawning of oriental influences, when they are not quaintly scenic. By Queen Anne's reign large flower heads and outside leaves, such as we find in crewel work, are customary. Then towards the end of George II's reign designs suddenly become sophisticated, first in rococo, then in classical motifs. In the second quarter of the nineteenth century the revivals occur—gothic, rococo, Queen Anne, Caucasian. Nevertheless, judged from this distance of time carpets under their influence remain unmistakably Victorian. Most of them are extremely pretty. Their colours too are very various, largely owing to the discovery of aniline dyes in 1826.

The book contains 94 illustrations of which Mr. Mayorcas gives useful descriptive notes. The author's knowledge of his subject is rather more professional than his sense of history and his command of style. Of the *rocaille* he writes, 'Rampant at the time of Louis XV it was transported over here to replace the Baroque and eventually triumph in about 1754'—a statement more naïve than profound. 'Colonel' and 'colonial' are treated interchangeably throughout text and plate captions. As for 'yellow sexagonal lozenges . . . with white spots' the reader may well boggle at the prospect of encountering them.—James Lees-Milne.

THE PINXTON CHINA FACTORY: By C. L. Exley; Edited by F. A. Barrett and A. L. Thorpe. (pp. 63, 33 plates of illustrations. Published privately. Obtainable from The Museum and Art Gallery, Derby. £1 5s. incl. postage.)

MOST books on old English china include a section on Pinxton, but the text is frequently repetitive and the illustrations so few and selective as to give often a distorted impression of the overall products of this little-known factory. Often specimens are passed off as Derby; sometimes even accepted as Worcester. The time was long overdue for some authority to write a comprehensive book giving us more of the history of this short-lived Derbyshire factory and a detailed record of the articles made there.

C. L. Exley, a Lincoln man, first came in contact with Billingsley's work at nearby Brampton in Torksey, and from there worked back to the china made by him a few years previously at Pinxton. This afforded a comparatively wider avenue to explore, and Exley accordingly devoted a great deal of his time and money to this objective during the late 'twenties and early 'thirties. By courtesy of the descendants of John Coke, who with Billingsley founded the factory, he was able to examine the factory record book and correspondence relating to its early founding and management. Concurrently he gradually acquired a comprehensive collection of its products. In short he may be said to have developed his interest into an historical study of the evolution, development, and conclusion of the last of the eighteenth-century china factories. His illustrated manuscript recently came into the hands of the curator of Derby Museum who, recognising its value, persuaded the writer's widow to agree to its publication.

On any account it must be considered a valuable and illuminating book for the collector of old English china, for here we have gathered into a necessarily short volume, a detailed account of the founding and management of the factory, linked with over eighty illustrations. Many of Exley's pieces, which are now on loan to Lincoln Museum, have been re-photographed, but one cannot help wondering why the opportunity was not taken to illustrate many more examples from this fine collection, and to ensure that the quality of the photography did justice to the work. The illustrations could also have been arranged in a more systematic manner. Tea-ware was a major product of the factory, and one would have liked to have seen a selection of the

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different types of cups and their varied decoration, side by side. Jugs too would have afforded a subject for enlightening illustrations. As it is, several of the plates of illustrations are arranged in a haphazard manner, cups on the same plate being out of proportion as shown on Plate 10. A more serious criticism is that on one occasion the text appears to prove a point by referring us to an illustration, that far from doing so, actually negates it. This is in the case of illustration (28b), mentioned in order to show that gilt was used at the end of the factory's life (p. 36), but in fact the piece carries no gilt. Similar confusion arises with references to the analysis of the main types of ware produced (p. 37). On inspection we find that (10b) is not a coffee can but a 3½ in. mug; (13c) also is a 4 in. mug; (10c) is not a pair of coffee cans but a cup and a can, and on Plate 17 we are referred to Fig. 19 which does not exist, while Plate 5 (b) refers us to 12 (c) but probably means 10 (c).

But apart from this evidence of careless editing, the book is well arranged, the various appendices, giving details of the artists, work-people, and agents, being especially illuminating and indicate a great deal of thorough research. It is a book that no serious student of English eighteenth-century porcelain can afford to be without, and especially those devotees of Derby, with which factory Pinxton has so much in common.—I. M. Booth.

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BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

Herend China: By C. Boncz and K. Gink. Budapest: Pannonia Press. 15s.

Äggkoppar, Äggställare och Äggställ: By Nils G. Wollin. (Egg-cups, double egg-cups, egg-stands, in Swedish and English). Stockholm: Nordiska Museet.

The Miniature Defined: By Raymond Lister. Cambridge: The Golden Head Press (26 Abbey Road). 20s. post free.

Country Houses open to the Public. London: Country Life. 8s. 6d.

Colour Manual for Artists: By Arthur L. Guptill. Editor: Catherine Sullivan. London: Chapman and Hall. New York: Reinhold Publishing Co. 80s.

Ceri Richards: By David Thompson. **William Scott:** By Ronald Alley. London: Methuen (Art in progress series). 6s. each.

A Preface to Chaucer. Studies in Medieval Perspectives: By D. W. Robertson, Jr. Princeton University Press. London: Oxford University Press. 60s. net.

Art of the Byzantine Era: By David Talbot Rice. London: Thames & Hudson. 35s. cloth-bound. 18s. paperback.

Grongar Hill: By John Dyer. Illustrated with wood-engravings by Pamela Hughes. Cambridge: The Golden Head Press. 10s. Limited edition of 20 copies, signed by the artist, £3 3s.

The Practice of Tempera Painting: By Daniel V. Thompson, Jr. Illustrated by Lewis E. York. London: Constable & Co. Ltd. New York, U.S.A.: Dover Publications Ltd. 12s. net, paperback.

Giacomo Balla. Catalogue. Turin: Galleria Civica d'Arte Moderna.

Earlham: By Percy Lubbock. New edition, revised, first published 1922. London: Jonathan Cape. 21s. net.

National Gallery Acquisitions. 1953-62. Fully illustrated. London: published by Order of the Trustees, The National Gallery.

Historic Houses, Castles and Gardens in Great Britain and Ireland, 1963. London: Index Publishers Ltd. (69 Victoria Street, S.W.1). 3s. 6d.

The Little Library of Art. Ben Nicholson Paintings: By Herbert Read. **De Chericco. Metaphysical Paintings:** By Werner Helwig. **Picasso. Pottery:** By Georges Ramié. **Picasso. Antibes:** By Dor de la Souchère. London: Methuen. 2s. 6d. each.

Les monnaies racontent l'histoire: By Jean Babelon. Paris: Librairie Arthème Fayard (18-20 rue du Saint-Gothard, XIVe). f Frs. 12.85.



1. Elizabethan Pyx, diameter 1 $\frac{3}{4}$ inches, London c. 1560, an unmarked Recusant piece: (a) Cover, the Agnus Dei; (b) reverse, the Sacred Monogram in a glory.

English silver in the California collection of Mrs. William Bennett Munro: Part 1

GREGOR NORMAN-WILCOX, *Curator of Decorative Arts, Los Angeles County Museum of Art*

THE collections of English silver assembled by Dr. and Mrs. William Bennett Munro of Pasadena were for many years almost unknown except to their friends; although examples, mostly from the Georgian period, were seen in special loan-exhibitions at Los Angeles County Museum in 1950 ("Three Centuries of English Silver: Henry VIII through the Four Georges," Los Angeles County Museum, September-November, 1950) and the Henry E. Huntington Library and Art Gallery in 1953 ("English Silver, Elizabeth I to George IV," Huntington Library, 1953). Beginning with articles acquired for pleasure in

their daily use, the collections had developed more in the direction of cabinet specimens, and paying scrupulous regard to quality and condition. Dr. Munro, in his latter years, took particular pleasure in collecting half-pint mugs, a group of twenty-five dating from 1678-1810 now being given in his memory to the Huntington Art Gallery, where for so many years he was a Trustee and Vice-Chairman. For her own part, Mrs. Munro has been forming a distinguished and charming collection of eighteenth-century cream jugs, the subject in 1952 of a small privately printed book (Gregor Norman-Wilcox, *English Silver*

Cream Jugs of the Eighteenth Century). The collection since then has doubled in number, nearly one-hundred examples being now on loan to Los Angeles County Museum of Art. More recently, however, Mrs. Munro's affections have turned to silverwork of the earlier periods; that is to say, from Tudor to Queen Anne. Pictured here is a sequence of these pieces, acquired chiefly from the leading English dealers and most of them now published for the first time. For the difficult arrangements required to do special photographing, our thanks are due to Dr. Wark of the Huntington Art Gallery, in San Marino, California, where Mrs. Munro's collection is on loan.

Earliest of our group is an Elizabethan cup of 1561 (No. 2) with the maker's symbol *a sun in splendour*, a mark first listed by Jackson for the following year (pg. 98, a communion cup at Buckhorn Weston, Dorset) and occurring until 1596. This 'standing beaker' with high bell-shaped bowl, on a girdled capstan with moulded foot showing an ovolo edge, follows the Edwardian style of communion cups (one of 1551 from Beddington, Surrey, appears as Plate 49 in Charles Oman's *English Church Plate*, 597-1830) which by 1580 had become the established form for Elizabethan church cups with paten covers, continuing long in favour. Our own is a plain cup and quite likely for secular use; though the new Reformist cups, which by proclamation in Holy Week of 1559 had replaced the earlier chalices, were by no means always provided with engraving to indicate their sacramental role.

From close to the same time is a rare little Recusant pyx (No. 1a and b) of c. 1560, a rope-edged locket with suspensory ring, the hinged cover fastening with a sharp gilded pin. Unmarked, it displays the *Agnus Dei* and is engraved on the back with the Sacred Monogram in a glory. These tiny boxes, with either hinged or pull-off covers, were of course for visitation of the sick, St. Benet's at Cambridge having in 1396 a pyx 'for this use, that the Corpus Christi may be carried to sick parishoners,' while an Edwardian church inventory included 'a lytell box of sylver to bere the sacrament in when the pryst dothe vyset.' The Munro pyx is half the size, and earlier by half a century than a gold one of c. 1610 at Westminster Cathedral, 'the finest and earliest post-Reformation pyx' (Plate 191 in Oman, *English Church Plate*, which in Plate 192 pictures four seventeenth-century examples).

Three pieces from the reign of James I (No. 3) well represent the taste of that time, when the over-richness of German Renaissance ornament, which had so strongly figured in Tudor work, gave way to a quieter style based on simple forms with flat-chased or engraved ornament. Ornately designed tankards, cups or standing salts were now replaced by articles better suiting the cool English taste; though often (it must be admitted) of thin metal and the work poorly executed.

Proudly contained in a polished red leather case, a gracefully flaring beaker (No. 3a) has a rope-edged base collared with cabochons and edged with an egg-and-dart mould. An engraved border of strapwork and leafage carries three pendant motives of thistles and fleurs-de-lis, all taken from the published designs of Aldegrevier, Virgil Solis or Pieter Flötner, and an inscription *Mychall/Hampe/1608* is for a West of England family named Michelle, in the village of Hampe, near Bridgewater, in Somerset. Two quite similar beakers, of 1591 and 1602 (Plate XXVII in the exhibition 'Historic Plate of the City of London,' Goldsmiths' Hall, 1951), are at St. Giles Without Cripplegate, one of the cups inscribed to the *Guest Howse of St. Giles*.

Cups, tankards and beakers of many sorts intended for secular use found their way into churches, where they were not appropriate to either Anglican or Reformed communion and probably



2. Elizabethan Cup, height 8 inches, London 1561, maker's mark *a sun in splendour*.

served in the vestry. These tall beakers were of course the approved communion cups in Holland, and customary in the Dutch Reformed churches of New Amsterdam (New York) or the Protestant churches of New England. One very closely like the Munro beaker (pg. 69 in Francis Hill Bigelow, *Historic Silver of the Colonies and Its Makers*) was acquired in 1728 by the First Congregational Church of Marblehead, Massachusetts, yet made two generations earlier by John Hull and Robert Sanderson, partners in Boston from 1652 and the earliest American silversmiths represented in surviving examples.

The slim-stemmed wine cup of 1619 (No. 3b) has a gold lined 8-sided bowl in a calyx of embossed leafage and shells, the bowl with pendant curlicues, and a sloping foot capped with acanthus leaves. Related to the large steeple cups of the period, these pleasant little James I cups occur with round, 6-sided or 8-sided bowls sometimes supported by scroll buttresses or 'wings' and



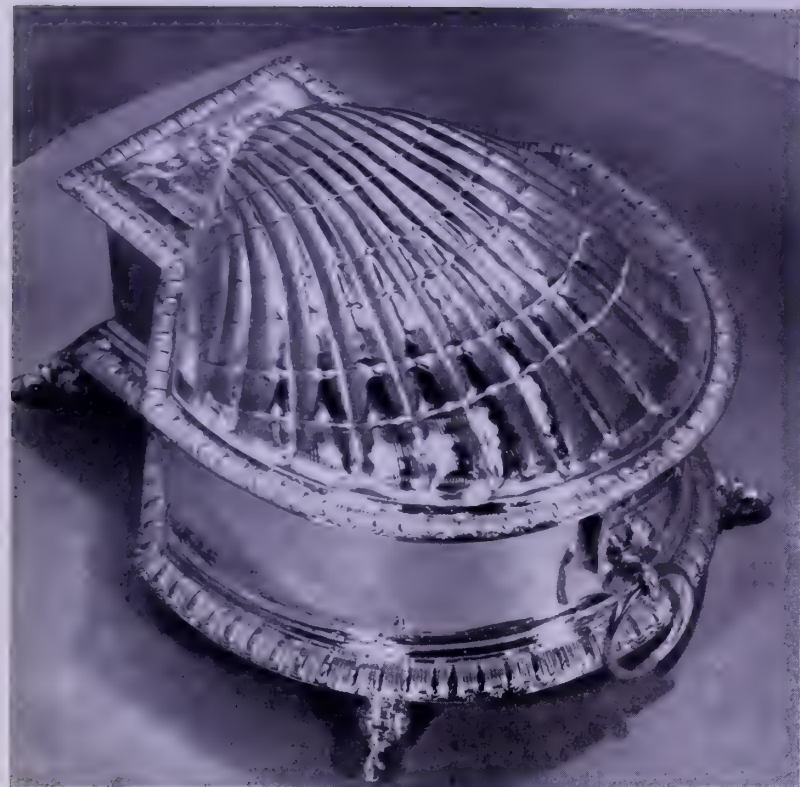
3. James I Silver: (a) The Mychall/Hampe Beaker, height 5½ inches, London 1608, makers' mark GC; (b) Wine Cup, height 6½ inches, London 1619, maker's mark RG; (c) Bell Salt, height 8½ inches, London 1603, maker's mark TS in a monogram.

appropriately chased with vinescrolls, or with flower stalks and imbrication. Their range is seen in one of 1612 from the Edgar Assheton Bennett Collection (pg. 226 in *The Connoisseur*, June 1956), another of 1614 from R. C. Cookson, Esq. (Fig. 17 in the catalogue 'Seven Centuries of English Domestic Silver,' exhibition 1958 at the Royal Ontario Museum, Toronto), or a set of three dating 1615-17 that belong to the London Armourers and Braziers' Company (Plate XXXVII, 'Historic Plate of the City of London,' 1951).

Another and curious article of this period is the bell salt (No. 3c) in two stages topped with a dome cover, this last carrying a pierced ball serving as a spice or pepper caster. On three ball feet engraved with claws, it shows fine chasing of roses and carnations on a punched ground, and two shields initialled M over IS. The bell-shaped salt belongs to the latter years of Elizabeth I and first years of James I (five were counted in the Royal inventory of 1596). But salts in two or more tiers were nothing so new; Mr.

Oman records a mention in 1520 of 'a Doble salte oon cousing another.' The Munro salt of 1603 has a near match in one of 1594 in the Victoria & Albert Museum (No. 25 in their picturebook *Tudor Domestic Silver*), while a parcel-gilt salt of the same size dating 1599 and belonging to the Worshipful Company of Goldsmiths, shows plainer decoration of narrow engraved laurel and leafscroll bands (Fig. 28 in Peter Wilding, *An Introduction to English Silver*). Very much larger and topped with a pinecone is the 12-inch gilded salt of 1600 by ER, maker of the Goldsmiths' example, engraved with the arms of Boston and formerly amongst its Corporation Plate, dispersed in 1835 (ex-collection William Randolph Hearst, and given by him to Los Angeles County Museum of Art).

References at the end of the sixteenth century to a 'Scollup Sugar Box' or in 1620 to 'a sugar box, and one sugar boxe spoon,' meant a silver box with domed scallop shell cover, to accompany the wine. Often, and wrongly, called sweetmeat



4. James I Spice Box, $4\frac{3}{8} \times 5\frac{1}{2}$ inches, London 1615, maker's mark *TI*. 5. Charles I Silver: (a) Saucer, diameter $6\frac{1}{2}$ inches, London 1629, maker's mark *CB*; (b) Wine Taster, diameter $3\frac{1}{4}$ inches, London 1638, maker's mark *RE*; (c) Fruit Dish, diameter $10\frac{3}{8}$ inches, London 1638, maker's mark *IM*.





6. Charles I Silver: (a) Porringer, diameter $4\frac{1}{2}$ inches, London 1648, maker's mark *IH*; (b) Skillet, diameter $3\frac{1}{2}$ inches, London 1645, maker's mark *DW*.

boxes, these handsome little pieces served for sugar to sweeten the wine, either refined white sugar or the 'ambered,' mixed with ambergris and musk. They were partitioned inside, perhaps to accommodate both sorts of sugar? But the late Commander G. E. P. How suggested (pg. 13 in his 'Notes on Antique Silver,' No. 3, Summer 1943) that the second space was for a 'sugar boxe spoon.' He illustrated one of these rare little shallow-bowled spoons with short hoof-ended handle (London, 1617) and Mrs. Munro has another dated 1622. Yet a third is in the Mabury Collection at Los Angeles County Museum of Art.

A number of these shell boxes are recorded, all of quite similar design and close to nine ounces. The Munro example of 1615 (No. 4) is, however, of better weight: 11 oz. 18 dwt. Box and hinged shell cover are edged with gadrooning, the plain hasp carries a loose ring handle, and four snails form the feet. Two boxes by this same maker, quite the same but on shell feet, are pictured (Fig. 47) in G. Bernard Hughes, *Small Antique Silverware* (date 1610) and Fig. 18 in the Toronto exhibition catalogue of 1958 (date 1619, ex-collection Sir Charles J. Jackson). Much richer, and the earliest recorded example, is the shell-footed sugarbox of 1598 given by Lord Rothermere to the Honourable Society of the Middle Temple, its walls covered with a stamped repeat of arabesques and flowerets (Plate XXVIII, 'Historic Plate of the City of London').

Three examples next following (No. 5) represent a curious type of work which in the reign of Charles I continued the transition from sixteenth-century German influence to a native English style. Made of thin silver and with rude punchwork scrolls and dotting, these pieces were of a plain order, in fluted shapes which offered support to their often flimsy metal.

A fluted saucer of 1629 (No. 5a) is bordered with leafscrolls and centres a Star of David. Jackson suggests that these shallow

saucers were for sweetmeats (preserved plums, green ginger or raisins) but N. M. Penzer suggests a more likely use: as sets of mustard dishes. 'Eleven sawsers' of silver were recorded in 1610/11, and in 1614 the Earl of Northampton had 'half a dozen sawsers, 24 oz.' Mixed mustard (mustard powder with wine and/or vinegar, and sometimes horseradish) was a 'sauce', and prepared mustard was bought from the Sauce-maker. In an age without refrigeration, hot European 'mustert' (in lieu of exotic Oriental spices) served to disguise the taste of rancid meats, and saucers must have been very welcome before the mustard 'pott' appeared in the reign of Charles II.

Beside this saucer appears (No. 5b) a nice little feather-fluted wine taster of 1638, with flat scroll handles and low spreading foot, a radiating pattern of punchwork in the bottom. Called a 'silver dram dish' in the seventeenth and eighteenth centuries, this was the 'taster argenter' mentioned 1383 in a Norwich taverner's goods, the 'tastour of siluer' in 1420, or the 'lytell cuppe to taste wine *tasse a gouster le vin*' in 1530.

A footed fruit dish from the same year (No. 5c) shows the same type of work, in seven wrythen panels with large leaves between dotted bands, centring a circlet of cabochons.

Still from the reign of Charles I but a class of work much heavier wrought, the Munro drum-shaped skillet of 1645 (No. 6b) is raised in one piece and stands on high teardrop legs. Apothecaries recommended that wealthy patrons cook in these silver saucepans, against the danger of food poisoning from brass or copper vessels. Measuring $9\frac{1}{4}$ inches with its wooden stub handle, it carries an applied shield (with pounced initials *EG* over *JL*) serving as a stop to the cover. Pictured with it is a porringer of the type used for skillet covers—this one dating 1648 and its lappet handle with trefoiled piercing of hearts. One of these skillets with cover, on three hoof-footed legs and with silver



scroll handle, made 1665 in London, appeared at Christie's on 1st May, 1929, and again on 16th June, 1931.

From the period of the Commonwealth, an engaging little cup with bucket bowl and trumpet foot (No. 7) is chased in four panels of artichoke leaves on a matted ground, the foot with large leaves and punchwork to match. Its work was good enough in this time of general distress. Two other examples from the same time are a caudle cup of 1657 (No. 8a) and a dainty footed cup (No. 8b) of two years earlier; the former has imbricated scroll handles topped with Janus heads, rests on a rope fillet, and shows a large punchwork flower on the bottom, while the latter carries reversed borders of flat-chased *fleury* scrolls.

7. Commonwealth Cup, height 4½ inches, London 1659, maker's mark *WH*.

8. Commonwealth Silver: (a) Caudle Cup, diameter 4½ inches, London 1657, maker's mark *WM*; (b) Wine Cup, 4 inches across handles, London 1655, maker's mark *GS*.



The Connoisseur in America

M-L. D'OTRANGE MASTAI

Jannis Spyropoulos

IN the words of Allen S. Weller (Dean of the College of Fine and Applied Arts at the University of Illinois), 'it is essentially a humanistic world which Spyropoulos gives us'. In his foreword to the catalogue of a recent exhibition of the works of this Greek artist of international repute, Professor Weller discusses with nice penetration the varied aspects of the artist's *oeuvre*, but, in the main, it is the sentence quoted above that seems best to outline the development of a career that has taken the painter from an early stage of Post-Impressionism to his present highly abstract style. At this stage of his evolution the painter's works are marked with what Professor Weller calls: 'the architecture of nature—its formal structure, its sense of order, its respect for the great and eternal laws of balance, gravitation, and growth. There is something geological, something of the Greek earth, in these paintings . . . There is an evocation of brown soil and grey rock shot through with the cool brilliance of blue sky and sea and with the sharp clarity of the Aegean atmosphere, which organizes and presents with essential and lasting qualities the artist's most personal experiences'.

The commentator also pointed out the fact that the most constant element in the work of Jannis Spyropoulos has been colour. In these most recent works, the preponderance of white in crystalline forms, in sudden flashes and stabs, irresistibly suggests Pentelic marble. Yet, these emerge from dun and sombre depths, where orange and russet tones glow with the ardency of a smouldering brazier.

The artist's comments on the influence of his native landscape on his painting: 'Colors and canvasses are the means of expression . . . inspirational sources are many and stimulating, especially when an artist has had the piece of good luck to be born in a country like Greece'. In his early works, Jannis Spyropoulos presented a comparatively literal visual translation of his beloved homeland; his mature work transcends national boundaries in an effort to effect a fusion of Greek beauty and Greek thought.

Born on the edge of the Ionian sea, in Pylos, a

town on the south western fringe of the Greek Peloponnese, Jannis Spyropoulos lives today in Athens. He has kept in close touch with world movements in art, and his work is represented in numerous European and American collections, public and private.

An enumeration of the prizes and distinctions awarded this foremost Greek artist of the present day would transcend our allotted space. There is none surely that he cherishes as much as the intimate conviction, and public recognition, that he is indeed one of those who carry on the revered torch of Hellas, that its light of truth and serenity may continue to shine in a troubled world. Perhaps tomorrow Spyropoulos may revert, with a renewed and deeper understanding, to the representational style of his early artistic years—I, for one, would welcome this reversal, for the physical beauty of Greece, like her intellectual heritage, is inexhaustible, and we can never be surfeited with mirrorings of its myriad aspects.

Rare T'ang Pottery Figure

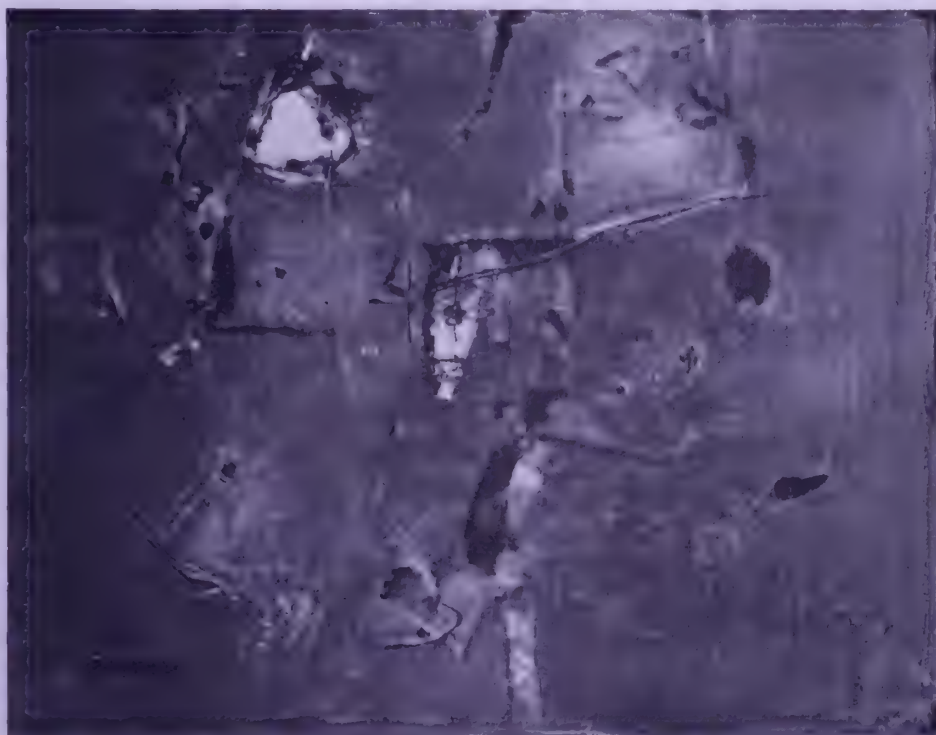
FROM earliest days, the ancient Chinese artists were animaliers of no mean calibre. The famous statuette of a reclining bull that dates to the

Ch'in Dynasty is a totally admirable example of both command of plastic form and sympathy with the chosen subject. It is significant that in the opinion of the noted authority, Dr. Oswald Siren, Chinese sculpture of the early period was much better fitted to treat animal motives than human shapes. Like the Egyptian sepulchres, the early Chinese tombs have furnished numerous and admirable examples of the originality and power of the Chinese artist in rendering in clay the familiar domestic animals—which, in earlier times, would have been actually sacrificed to companion their dead masters in the beyond. But the semblance of animals was not limited only to strictly funerary use. On a more heroic scale and in a more fantastic mood they served also as supernatural guardians outside the tombs, as well as at temple and palace gates.

In succeeding ages, the human form particularly under the aspect of the innumerable Bodhisattvas, gradually increased in importance. But at no time did the Chinese sculptors forsake their first love, and extraordinarily fine examples of animal sculpture are never lacking at any time, either independently or as complement to the human figure.

The great T'ang Dynasty (618-906) was

Jannis Spyropoulos. *A Fragment*, 1962, oil on canvas, 116 × 90 cm. World House Galleries, New York.



Feast of the Gods

Ownership credit for the Jan Brueghel panel painting, *Feast of the Gods in a Grotto near the Sea*, a detail of which was reproduced on the cover of the July number of *The Connoisseur*, should have been given to 'an important American private collection' and 'not, as stated, to the Central Picture Galleries, New York.

Glazed Pottery Camel. $34\frac{1}{2} \times 29\frac{1}{2}$ inches. Chinese, T'ang Dynasty (618-906 A.D.). Recently acquired by the Wadsworth Atheneum, Hartford, Conn.



China's age of splendour, its golden Renaissance, though the term is not strictly accurate, since this was not a rebirth or rediscovery of an artistic heritage lost through Dark Ages but a natural process of growth and a culmination. The most famous examples of animal sculpture of that great age are without a doubt the splendid lions and horses standing as sentinels before the tombs of the great Emperors T'ai Tsung and Kao Tsung. All the arts prospered then, and pottery did not lag behind.

The great camel illustrated here has recently been purchased by the Wadsworth Atheneum, in Connecticut. It is of extreme rarity, as only six examples are recorded, and it is equally remarkable on several other counts: the size, nearly three feet high, is an unusual feature, as is the excellent state of preservation. Dating from the eighth century A.D., according to authorities, this wonderful piece, interred for at least a millenium, shows almost no signs of deterioration.

Of the Bactrian species commonly used in Asia, the animal is represented bearing an elaborate saddle pouch in the shape of a large t'ao t'ieh mask. Attached to this, may be seen an array of provisions: a side of meat, an ewer presumably containing wine, and a water flask. And that the departed Chinese nobleman might not lack any comfort, the semblance of a small bamboo bed has been stored beneath the saddle bag.

From the point of view of art, the stylization of form achieves timeless dignity and universal appeal but stops short of a rigid formula. This particular and highly individual camel, nevertheless embodies the very essence of camel

nature. Technically, there is evidence of similar sophistication; the colours, allowed to run at will over the unpainted areas contribute to the appearance of the animal a distinctly shaggy look, eschewing realism to achieve reality. The final result: one of the finest pieces of T'ang pottery in the world, and an acquisition of which the Wadsworth Atheneum may well be proud.

The Sources of Modern Sculpture

THE first large loan exhibition of the works of Auguste Rodin ever held in this country—startling though this realization may be—on show through the entire summer at the Museum of Modern Art, New York (and later on, in part, at San Francisco's 'California Palace of the Legion of Honor'—co-sponsor of the event) makes up with a vengeance for this long neglect and tenders a truly impressive tribute to 'the Father of Modern Sculpture'. It comprises no less than one hundred examples of sculpture in bronze, marble, terra-cotta, and plaster, and forty-five drawings, water-colours and etchings from important collections here and abroad, both public and private. A major role was played as might well have been expected by both the Musée Rodin in Paris and the Rodin Museum in Philadelphia. Rene d'Harnoncourt, of the Museum of Modern Art, conceived the idea of the exhibition, and is also responsible for the brilliant presentation.

One appreciates the fact that a period of well over four months has been allotted for proper enjoyment of all this abundance. The show is distributed in the several ground floor galleries of the Museum, as well as in the sculpture garden

(where the monumental pieces are on display) and these autonomous exhibits constitute as many separate presentations of different aspects of Rodin's total *oeuvre*.

In connection with this major show, the Museum of Modern Art has issued an authoritative monograph, by the eminent Rodin scholar Prof. Albert E. Elsen, of the University of Indiana, with an introductory 'homage' by Jacques Lipchitz. This weighty volume of 224 pages, 150 pages of copiously annotated text, and 172 illustrations, including many items not included in the exhibition, constitutes an important addition to Rodin literature and is distributed by Doubleday Doran.

Professor Elsen begins the particularly satisfying chapter on the portraits with opening remarks with which one concurs fully: 'For the psychological challenge that it presented, Rodin esteemed the portrait above all subjects. "To tell the truth, there is no artistic work which requires as much penetration as the bust and the portrait". There was no doubt in his mind that in a portrait bust he could create the equivalent of his subject's whole biography, the period in which he lived, his ethnic origin, profession, psychology, and personal character. His portraits made permanent the look and spirits of men and women from the arts and letters, business and politics, and every step on the social scale, from a handyman with battered face to the élite of several continents . . . For Rodin, there were no subjects without character, only art without character'. Naturally enough, the sculptor was 'an avid amateur of physiognomy'. But this, after all, was but the very beginning of his art,



Left. Auguste Rodin. *Victor Hugo*. Etching and drypoint. Lent by The Minneapolis Institute of Arts. Right. Auguste Rodin. *Honoré de Balzac*. Terra-cotta, height: 9½ inches. Lent by The Metropolitan Museum of Art. The Museum of Modern Art, New York.

the warp and woof of his loom on which he cast the splendid arabesques of his genial interpretation. So convincing was he however, so unimpeachably truthful, that his highly imaginative version appeared more real than reality—and was dismissed as realism.

This is brought to mind in the present show by the series of consecutive studies of the head of Balzac preparatory to the famous monument—cause of so much controversy and rancorous acerbity, and that has been justly qualified by Brancusi as 'the turning point of modern sculpture'. These wonderful small heads (of clay, wax, etc.) may not strictly be classified as 'portraiture', even of the most free interpretative sort, since Balzac (1799-1850) was not Rodin's contemporary (1840-1917). Nevertheless, his initial approach to the problem was every bit as much portraiture as interpretation. A most interesting terra-cotta head on loan from the Metropolitan Museum of Art, New York, would seem to confirm this theory. We know, of course, that the head known as 'Baudelaire' was in fact, as Rodin himself has expressed it, 'a portrait of a draughtsman named Malteste, who shows all the characteristic of the Baudelairean mask'. One is tempted to conjecture therefore that the Metropolitan's 'Balzac' head might well be another example of this unorthodox if genial approach. This admirable head is a breathing and living portrait—of that we are convinced. But the short-cropped hair does not correspond to the

familiar images of Balzac, nor, and this is of far greater importance, does the brow show the two frontal protuberances so characteristic of the famous writer. It is, on the whole, a commonplace sort of a face, totally lacking the fire and wild grandeur that ennobled Balzac's otherwise coarse and sensual countenance. But with this as a starting point for the outward semblance, and by gradual growth of his own intimate understanding of Balzac's personality, and the final catalyst of a visionary imagination, Rodin gave life at last to the marvellous apocalyptic figure of the tortured genius, earth-bound in the gross fleshly gangue.

How comparatively tepid and unsatisfactory appears Rodin's bust of Shaw—in any other light, quite a splendid thing. For try as he might, Rodin could not in this instance go beyond Shaw the man to portray Shaw the genius. This no doubt, as Professor Elsen suggests, was due to 'the language barrier that did not allow Rodin an intimate acquaintance with Shaw's writing, discourse, or personality'.

Quite in another line, I was interested to note the incidental information furnished in the monograph that Rodin accumulated a vast collection of natural odds and ends: shells, fragments of rocks, bits of driftwood, lichens, etc., of no special rarity or interest. The tendency to collect detritus of this kind is an almost infallible touchstone of the plastic sense. It is possibly a significant coincidence that in our own days—as I had

occasion to observe on a recent visit—the great English sculptor Henry Moore should similarly preserve in his studio such bits of geological and biological flotsam and jetsam, in which his clairvoyant eye is able to trace the innate perfection or the accidental loveliness of form that must remain a closed book to common mortals until the artist reveals it.

American Gold

THE name of Paul Revere crops up here in a less familiar capacity: that of goldsmith. It should not be surprising to learn that he, as well as any other competent silversmith of the period, was, whenever required, an equally skilful goldsmith. Yet we never seem to think of either Revere or his colleagues in that light. Pronounce his name, and either one or both of two things come to mind: a frantic night-rider galloping the country lanes, or a flawless piece of polished silver, almost 'un-American' in its perfection and grace. Now, a pair of gold cuff links that form part of an exhibition of 'American Gold, 1700-1860' at Yale University Art Gallery (New Haven, Connecticut) serves to bring home the realization that Revere was also, in his lighter moments, a goldsmith. He may well in fact have made important objects in that medium, but gold items from the period are now exceedingly rare—the reason, as Peter J. Bohan, Assistant Curator of the Gallery's Mabel Brady Garvan Collection, points out, is that the original gold

Group of objects from the exhibition 'American Gold, 1700-1860'. (Clockwise, from top right.) 'Freedom box', given by the City of New York to John Jay in 1784, maker Samuel Johnson; Coral and Bells (child's rattle), about 1760, by Nicholas Roosevelt; Masonic Grand Master's Jewel, 1817. South Carolina, maker unknown; 'Doubleloon' (about \$16.00) 1817, by Ephraim Brasher, New York; Snuff box of Governor William Dummer of Massachusetts, about 1735, by Jacob Hurd, Boston; 'Pap' (feeding) spoon with bells, about 1698, by Jacobus van der Spiegel, New York; Synagogue presentation snuff box, with scene of David before King Saul, maker Myer Myers, New York, about 1770; Necklace, about 1725, by Peter van Dyck, New York; Buckle, about 1752, by Phillip Syng, Philadelphia; 'Death's Head' mourning ring for Alex. Ross (died 1768) by Nathaniel Hurd, Boston; Miniature Portrait of Silversmith John Bailey, of Philadelphia, in frame made 1798 by Samuel Ford; set of sleeve buttons (cuff links) by Paul Revere, Boston. *Yale University Art Gallery.*



pieces were readily convertible into cash, or into more currently fashionable pieces of a later period. It is not therefore as much of a paradox as it seems at first that 'the richest nation on earth' should lack so woefully evidence of early luxury as regards gold artifacts. We can rest assured that the abundance of fine furniture, silver, china, etc., was equalled if not surpassed by precious adornments and objects of personal use. Indeed, we have always taken this for granted, though without giving it too much precise thought. The exhibition held at Yale this summer is the first ever held of the sort—and it is hoped that it may spur a great deal more in the way of research on American goldsmithing.

The rarity of the objects may be gauged from the fact that the one hundred and fifty pieces in the exhibition represented about ninety per cent of the known major works of our early American goldsmiths—and about half of this number in turn belong in Yale's own Garvan Collection (better known at large for American silver, furniture, and other decorative work, as well as paintings). The photograph reproduced

here shows thirteen of the most interesting items.

The organizers of this unusual exhibition were able to bring together representative examples of the entire seaboard from wealthy and elegant New England to at least equally elegant and ever increasingly wealthier 'Dixie' whose apogee indeed was reached with the exhibition's concluding date of 1860—that fateful year of the outbreak of the Civil War.

Mention of the bloody, fratricidal conflict brings to mind at least two other factors certainly responsible in great measure for the scarcity of gold items of Southern provenance. As the struggle drew to a close, patriotic women of the South, and in fact all Southerners of either sex, were urged to contribute every gold trinket for the support of the Confederacy, not excepting even such sacred mementoes as wedding rings and baby spoons. Personal jewellery, of course, came first on the list. This was to be paralleled, only a few years later, by a similar appeal made to the people of France, and more particularly to its women, for settlement of the Prussian debt after the war of 1870. Not the least attraction of the study of jewellery, to its

devotees, are these aspects of what might seem at first glance a frivolous subject, for on the contrary it is one that lies so close and intimately to the very source of human life that even as we may hold 'the world in a grain of sand', we can tell the entire history of a people, a civilization from a thumb-nail sized trinket of gold or silver. Indeed, as an immediate instance, the objects shown at Yale are not by any means strikingly original; we should look on them more as relics than as expression of national consciousness. They do tell us much about the graciousness and refinement of life in those days, but, as is only just and proper, they also indicate that we had not yet found our own road.

Another explanation for the destruction of so much American jewellery, in addition to the ones pointed out by Mr. Bohan, is, at least for the South, the holocaust of 'scorched earth' warfare, the subsequent uncontrolled looting, and the long period of dire poverty that followed the Northern victory, when the death of Abraham Lincoln deprived the Southland of the one who could have been expected to have assumed the role of a magnanimous protector.



This portrait by Madame Marie Vigée-Lebrun of Varvara Ivanovna Narishkina (formerly thought to be of Princess Tufialkin) was sold recently by the Parke-Bernet Galleries, New York as part of the Oscar B. Cintas Collection of Old Masters, for \$24,000. It was bought by The Columbus Gallery of Fine Arts, Columbus, Ohio. At the same sale, \$600,000 (a world auction record) was paid for 'The Merry Lute Player' one of the most famous paintings by Franz Hals.

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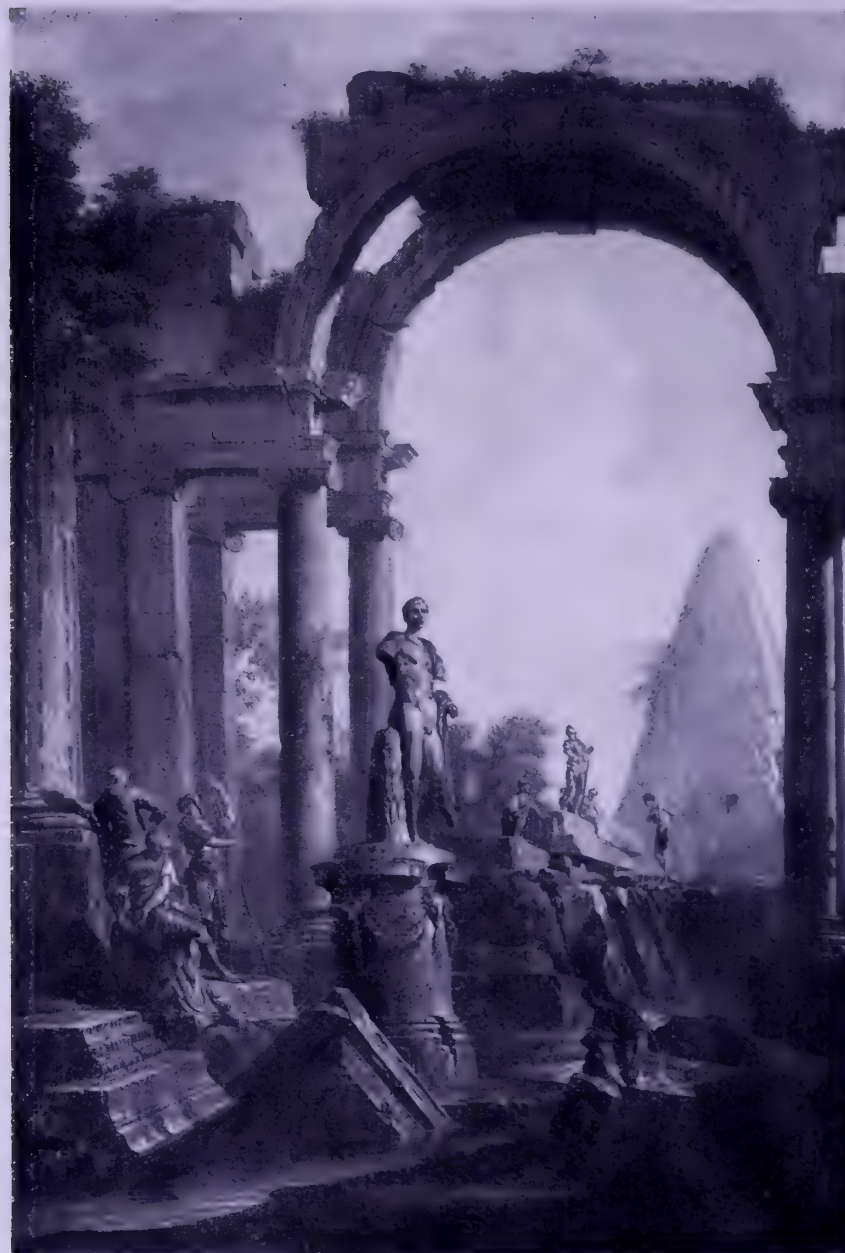


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On Cover

Detail from Westminster Abbey from St. James's Park with Rosamund's Pond in the foreground, by Samuel Scott.

On exhibition at the Leonard Koetser Gallery, 13 Duke Street, St. James's, London, S.W.1.

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Art Editor:

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Artistic Director for

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Editorial Correspondent in
Portugal: **Carlos de Azevedo**

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American Editor:

**M-L. D'Otrange
Mastai**

572 Madison Avenue,
New York 22, N.Y.
Telephone Plaza 1-2100

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Boleslaw Mastai

21 East 57th Street,
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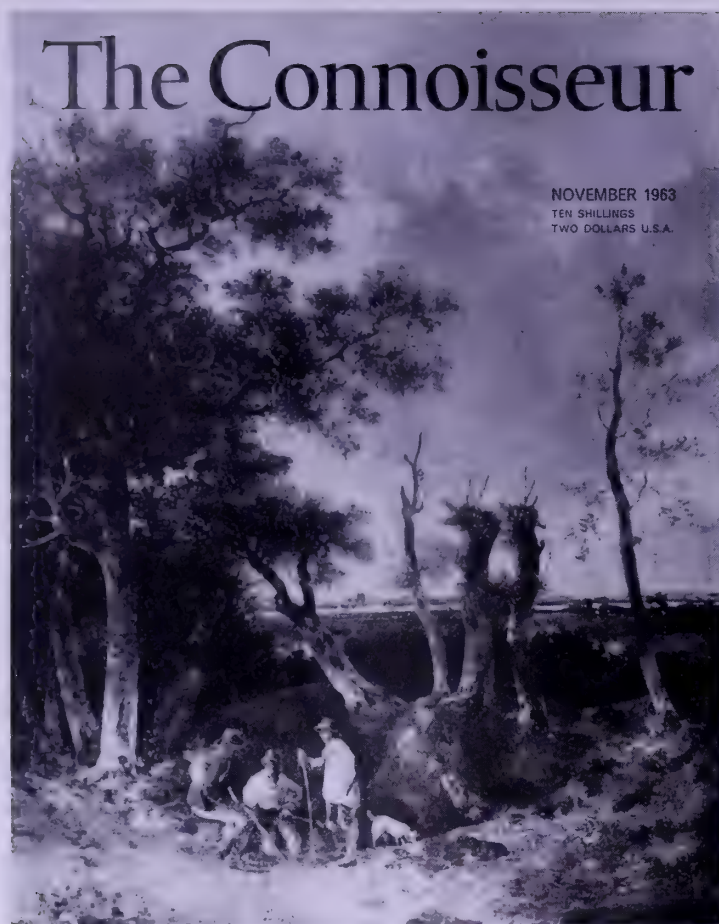
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Next month in The Connoisseur

The November number of *The Connoisseur* (the international art magazine now so popular in West Germany) includes the following editorial contents:

Forty miles north of Manhattan Island lies Van Cortlandt Manor, originated by Oloffte Stephense van Cortlandt in the late seventeenth century through a Charter granted by King William III of England. Its historic associations and furnishings are described by Joseph T. Butler, Curator, Sleepy Hollow Restorations.

Published and illustrated, some of it in colour, for the first time: a detailed description by Hugh Tait of a small but admirably chosen collection of Renaissance Jewels now generously on loan from an anonymous private collector to the British Museum.

Professor Rudolf Schnyder, Curator of the Schweizerische Landesmuseum, Zürich, writes on some new aspects of Swiss eighteenth-century Faience.

Prince Franz Windisch-Graetz records some unpublished furniture made by David Roentgen (1743-1807), Germany's most important eighteenth-century cabinetmaker.

A new exhibition of Oriental Art mounted by the Gulbenkian Foundation in Lisbon.

Three recently discovered and unusually rare original Drawings by Sir Peter Lely are described and illustrated.

Graham Hughes continues his series of articles, exclusive to *The Connoisseur*, on Contemporary British Craftsmen (Alan Irvine, architect, whose Stand for the Worshipful Company of Goldsmiths at the recent British Trade Fair in New York won first prize from an American jury for the best design).

Dr. Norman Goldberg, now the internationally acclaimed authority on the work of John Crome, contributes an extensively illustrated article on the present day problem in relation to Crome's work.

To complete the varied contents demanded by connoisseurs today – all the regular features: Connoisseur in America, Old and Modern Art, International Saleroom, Art Market Report.



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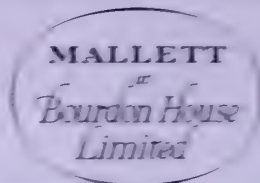
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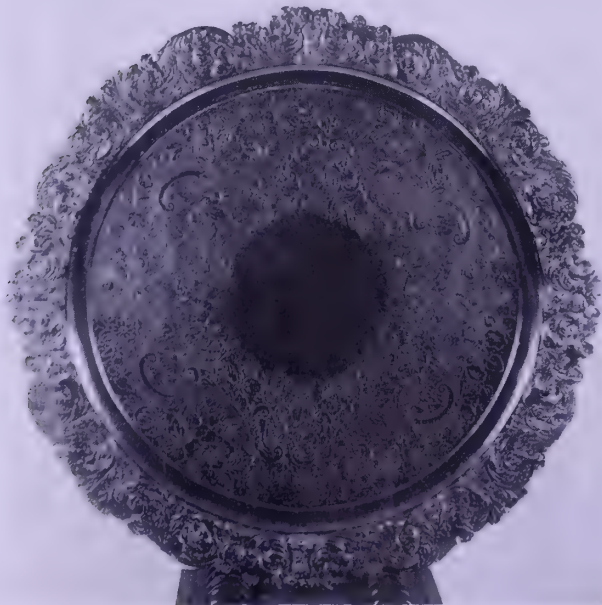
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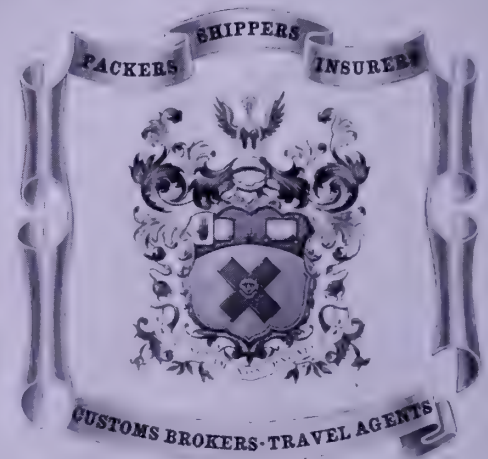


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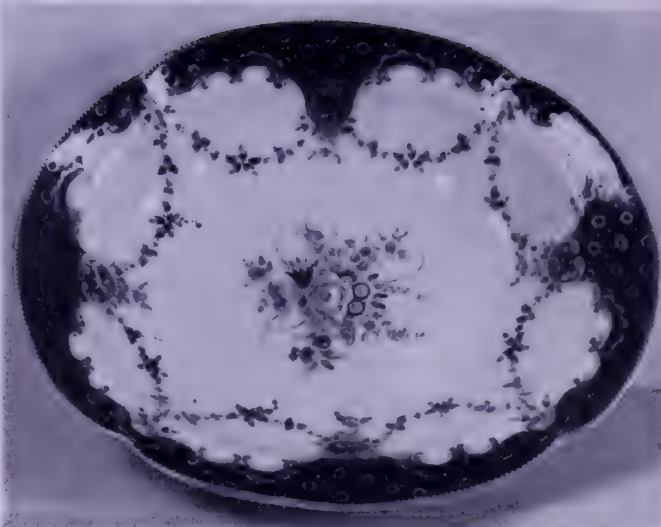
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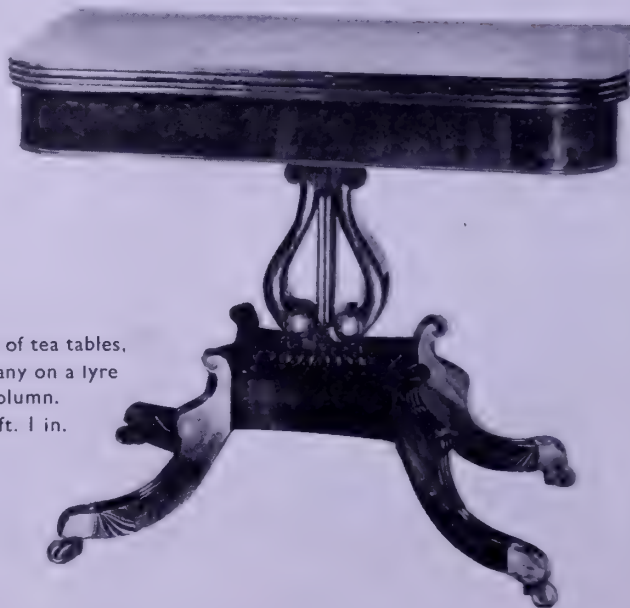
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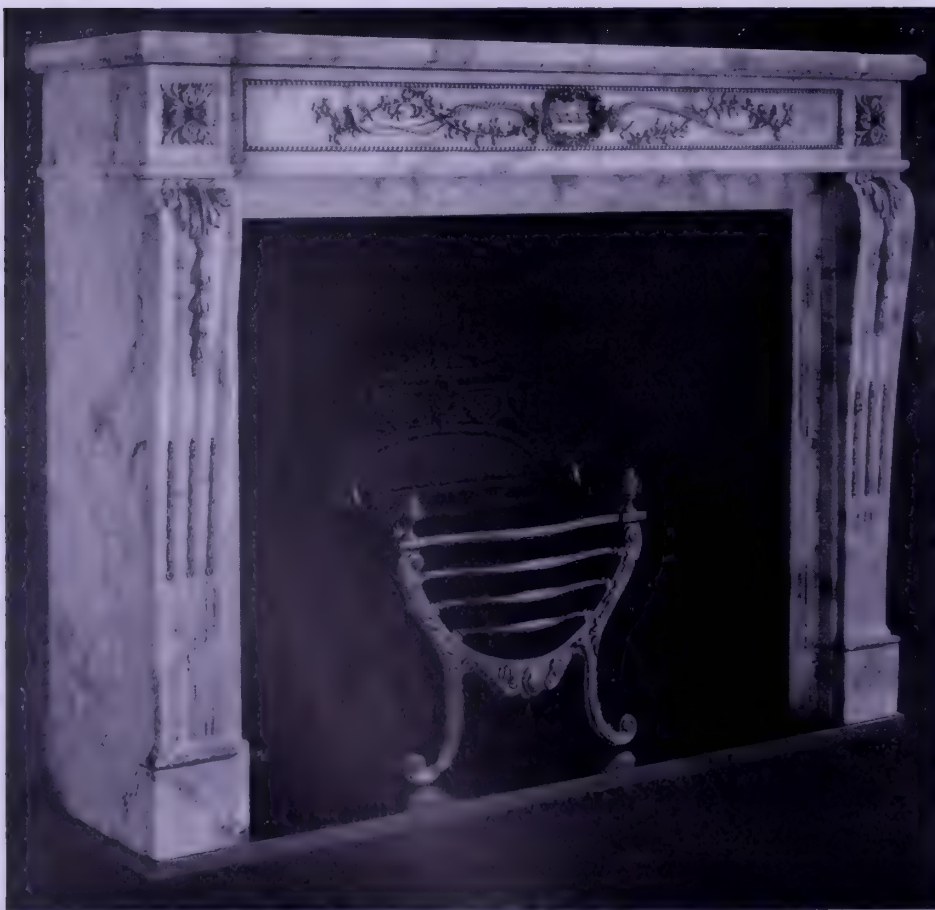
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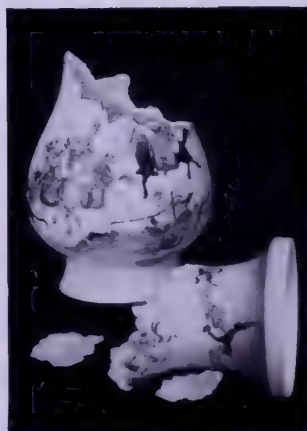
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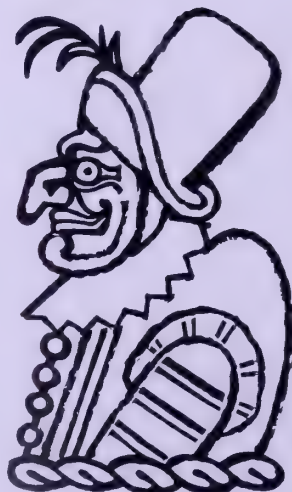
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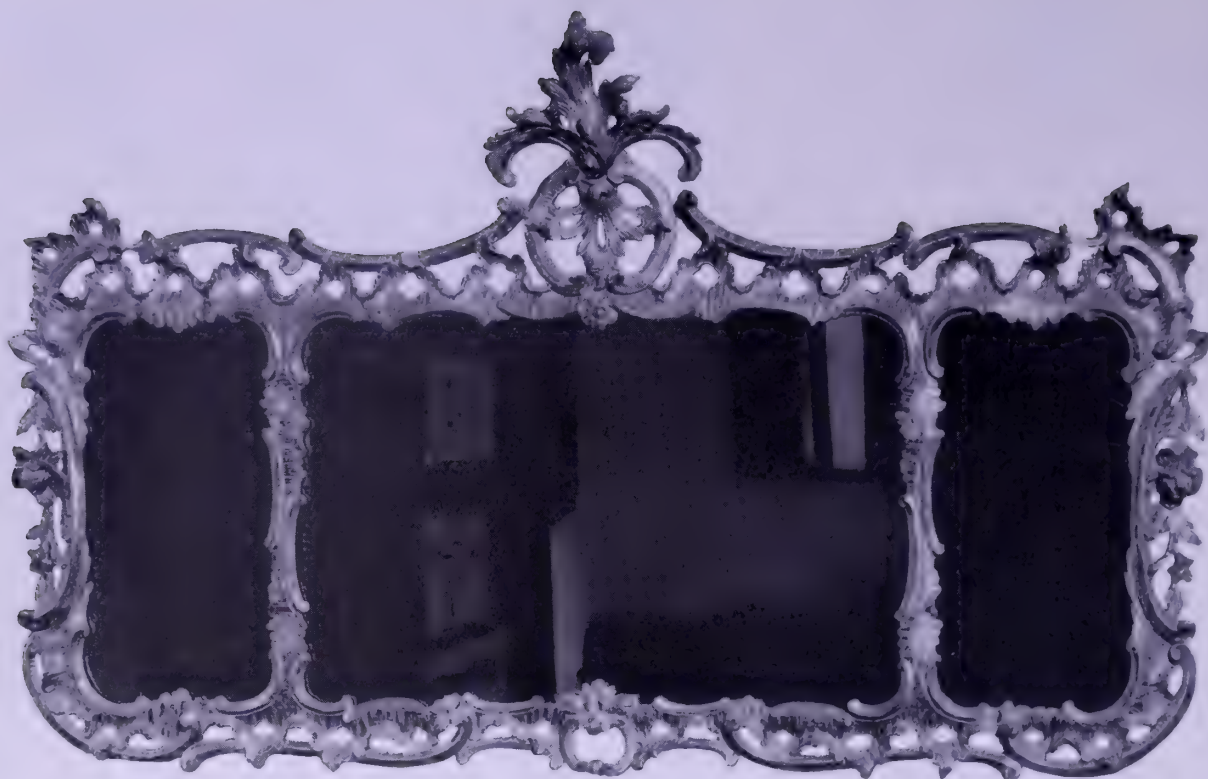


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SAMUEL SCOTT
(1703 – London – Bath – 1772)

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Canvas 25 × 57 inches (63.5 × 144.8 cm.)

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Collections: The Rt. Hon. Earl Beauchamp, K.G., K.C.M.G.;
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London: 45 Park Lane: OLD LONDON Loan Exhibition, 1938, No. 226

London: Thomas Agnew & Son: Loan Exhibition of PAINTINGS AND DRAWINGS BY SAMUEL SCOTT, April, 1951, No. 35

Biographical Note:

SCOTT, born in London between 1700 and 1710 and who, in his architectural, topographical subjects, certainly did for London what Canaletto did for Venice, is one of the most important, if hitherto somewhat neglected, painters in the history of English landscape painting. Because of his keen knowledge of and close acquaintance with London's shipping and the River Thames, Scott is inevitably associated with maritime subjects. His work was to some extent influenced by that of the Van de Veldes, as his river and seascapes at the National Gallery, the Victoria and Albert Museum, the Guildhall Museum, the National Maritime Museum and in a few private collections testify. Horace Walpole admired his work; a letter by Thomas Hudson tells what he looked like; and, subsequently, after he had departed from London, he is known to have sent *A View of the Tower of London* for exhibition at the Royal Academy in 1771. He died at Bath in 1772.

One significant date in Scott's career was, however, 1746: the year that Canaletto arrived in London. Canaletto's immediate success in England as a topographical artist was equally important in Scott's work. Scott did not try to emulate the sharpness that Canaletto gave to his subjects, but he adopted the Italian's technique as it suited the English climatic conditions, which were so different from Canaletto's Venetian sunshine. This influence of Canaletto on Scott can almost certainly be attributable to the fact that, since Canaletto lived in Pall Mall, Soho (from 1748-1750) and Scott lived at nearby Covent Garden, the two would certainly have met during that time and Scott thereby influenced by what he saw. Scott is known to have had several Canaletto paintings in his possession. Certainly it was entirely Canaletto's influence which decided Scott to introduce figures and other 'properties' into his topographical pictures.



JAN VAN KESSEL
(1626 – Antwerp – 1679)

FLOWERS IN A VASE

Panel, 15 $\frac{3}{4}$ × 11 $\frac{1}{4}$ inches (40 × 28.6 cm.)

Signed and dated



WILLIAM VAN DE VELDE THE YOUNGER
(1633 – Amsterdam – Greenwich – 1707)

SHIPPING BECALMED

Canvas, 13 × 14 inches (33 × 35.7 cm.)

Signed



AMBROSIUS BOSSCHAERT
(c. 1570 – Antwerp – Utrecht 1645)

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FRANCESCO GUARDI

(1712 – Venice – 1793)

A VIEW OF VENICE SHOWING THE CHURCH OF THE REDENTORE

Canvas, 10 × 17½ inches (25·4 × 44·4 cm.)

Provenance:

Collections: A. Lehman, Paris, June 8th, 1925, No. 207
Rene Fribourg, New York, U.S.A.

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JEAN FRANÇOIS GILLE COLSON

(1733 – Dijon – 1803)

PETITE FILLE

Canvas 17 × 14 $\frac{1}{4}$ inches (43.2 × 36.2 cm.)

Provenance:

Collection: Baron de St. Blanca.

Exhibition: Versailles, Bibliothèque: *Enfants d'Autrefois*, 1931.



JAN STEEN

(1626 – Leyden – 1679)

COTTAGE INTERIOR

Canvas, 17 × 21 $\frac{3}{8}$ inches (43.2 × 55 cm.)

Signed

Literature:

Dr. A. Bredius, *Jan Steen One hundred plates*, 'a magnificent work', pages 62/63, reproduced on page 64.

Dr. W. V. Bode, *Katalog der Sammlung A. de Ridder*, Cronberg, 1913, page 9, reproduced page 10, plate 30. Prof. Dr. W. Martin.

Provenance:

Collections: Lady Wantage, London; Sir George Donaldson, London; A de Ridder, Cronberg.

Exhibited: Kunstmuseum Basel, 1945, *Meisterwerke holländischer Malerei des 16. bis 18. Jahrhunderts* No. 91.



JACOB VAN RUYSDAEL

(1625 – Haarlem – 1682)

NORWEGIAN RIVER SCENE

Canvas, $15\frac{3}{4} \times 21\frac{1}{4}$ inches (40 · 54 cm.)

Signed

Literature:

C. Hofstede de Groot, Vol. IV, page 110, No. 328a

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FRANCESCO GUARDI

(1712 - VENICE - 1793)

A WATER FETE ON THE VENETIAN LAGOON

Canvas 16 x 26 inches (40.7 x 66 cm.)

Provenance:

Collection: The Hon. Mrs. George Marten, Crichel House, Wimborne, Dorset.



BERNARDINI LUINI
(1475 - 1533)

HEAD OF THE VIRGIN

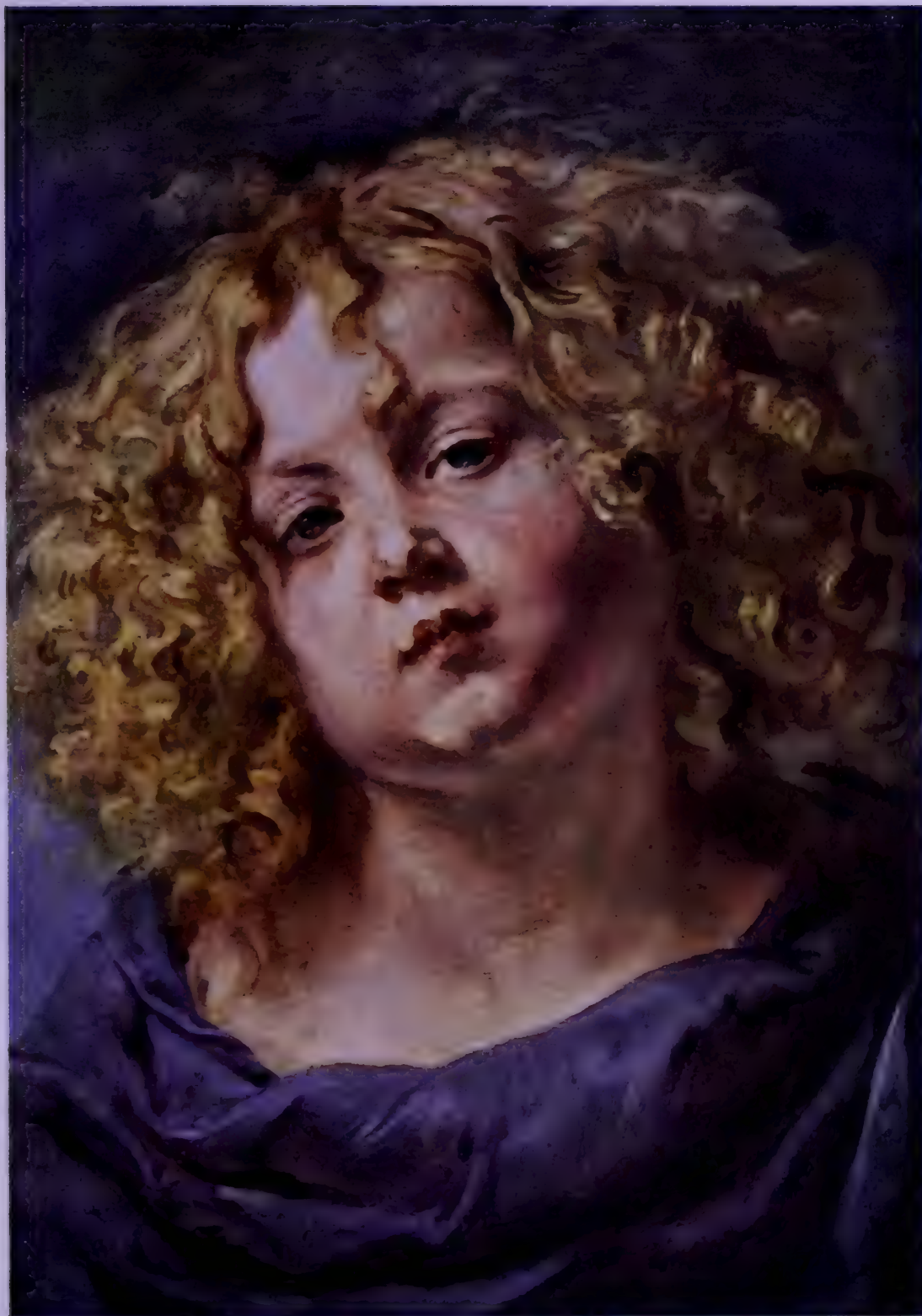
Paper laid down on panel, 8½ × 6¼ inches (21.6 × 15.9 cm.)

Provenance:

Collection: The Earl of Jersey



A photograph of a Still Life painting by Jan Davidsz de Heem (1606 – 1684) in the Bredius Museum, The Hague, showing the picture *HEAD OF A CHILD* by VAN DYCK.



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(1599 – Antwerp – Blackfriars – 1641)

HEAD OF A CHILD

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JAN SIBERECHTS

(1627 – Antwerp – London – 1703)

THE POOL

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JAN WYNANTS

(c. 1615 – Haarlem – Amsterdam – 1682)

(Animals and figures by Adrian van der Velde)

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Canvas, 13 $\frac{3}{4}$ × 17 inches (35 × 43.2 cm.)

Signed and dated, 1670

Provenance:

Collections: Sir Thomas Baring: The Earl of Northbrook:
J. van der Marck, Amsterdam, August 25, 1773.

Literature:

Dr. Waagen: *Treasures of Art in Great Britain*, 1838, Vol. II,
p. 187.

Dr. C. Hofstede de Groot: *A Catalogue of Dutch Painters*,
1927, Vol. VIII, p. 503, No. 313; and No. 333, which
is recorded by John Smith (Sup. 1.22) with figures by
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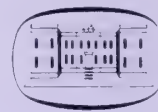
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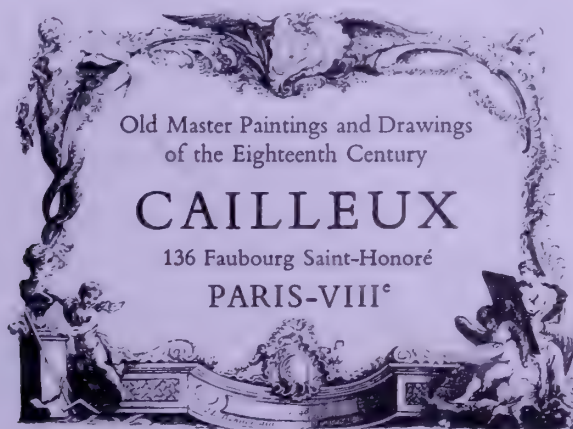
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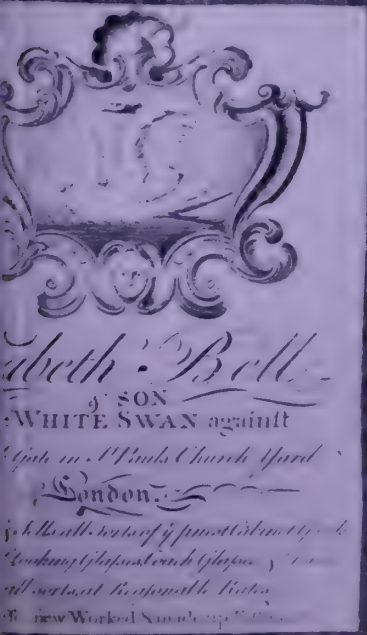
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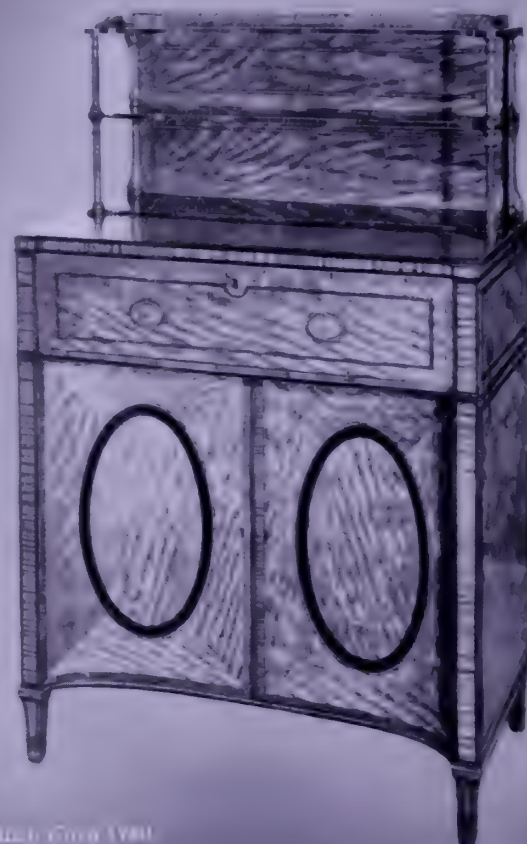
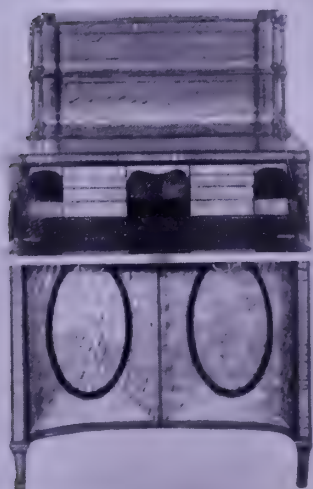
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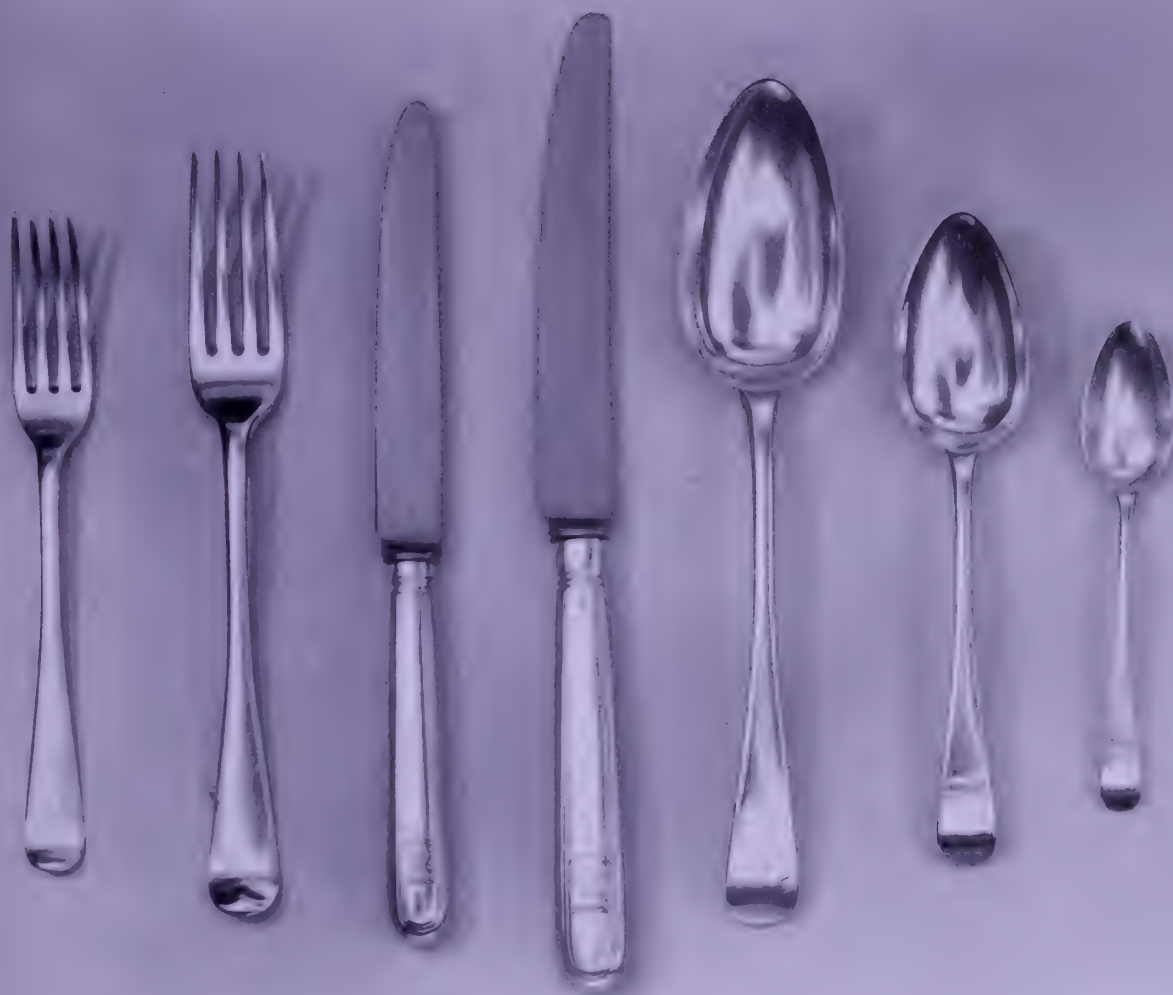
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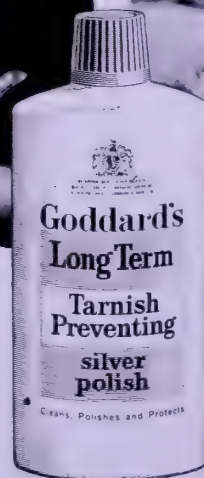
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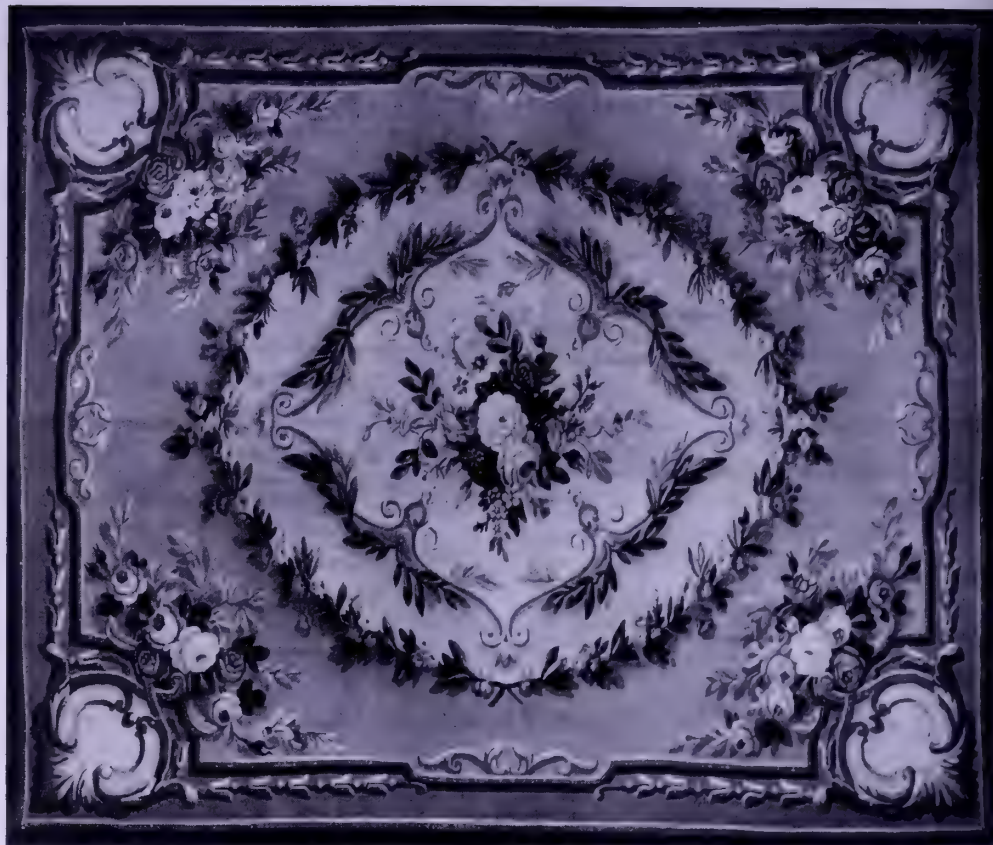
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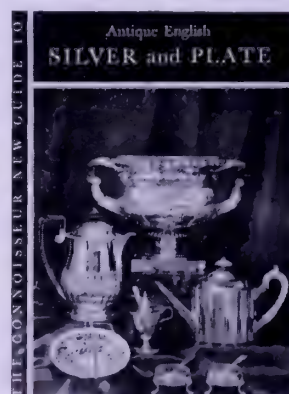
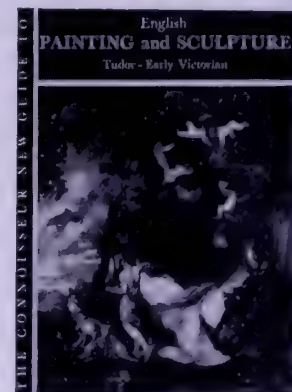
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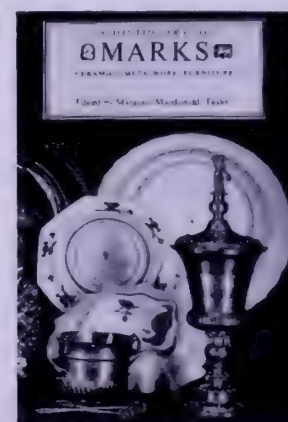


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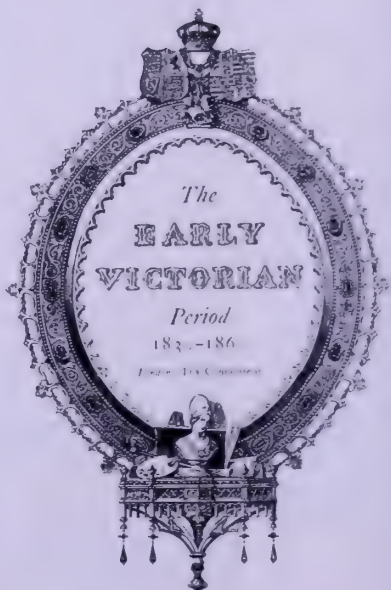
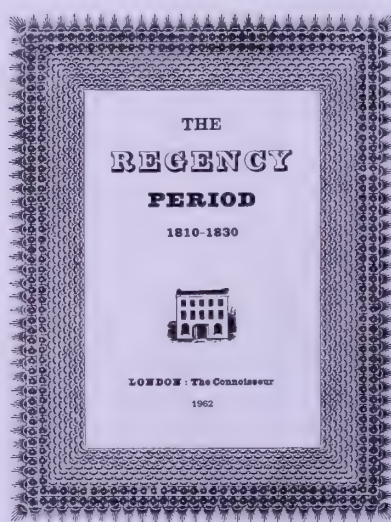
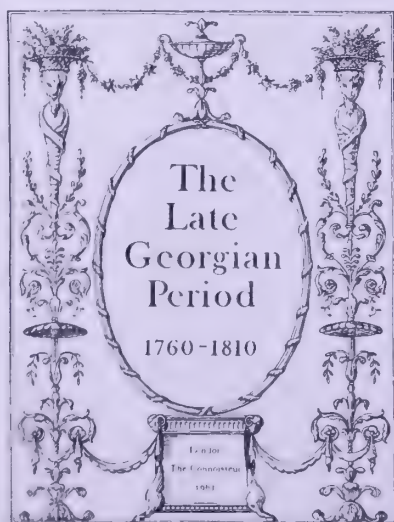
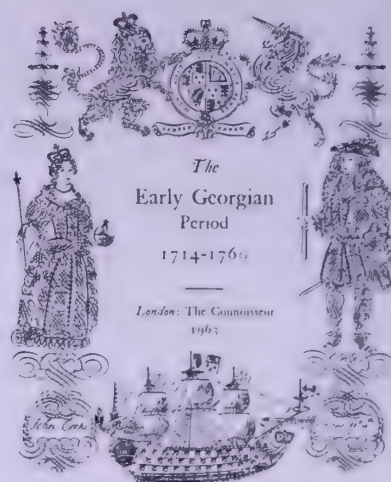
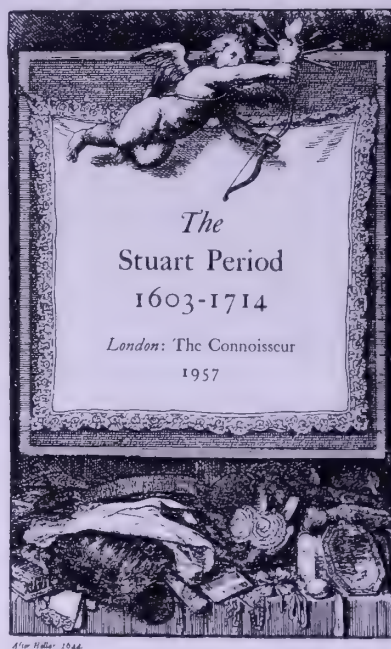
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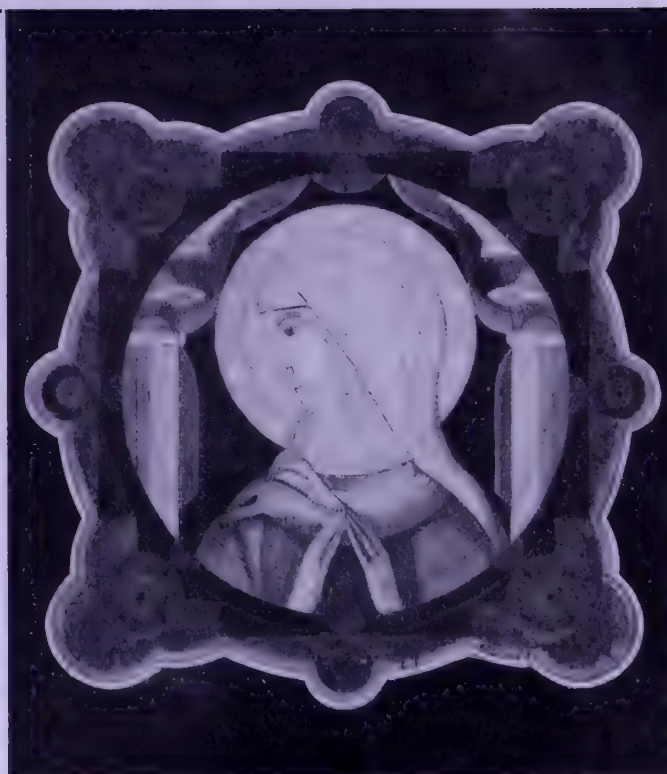
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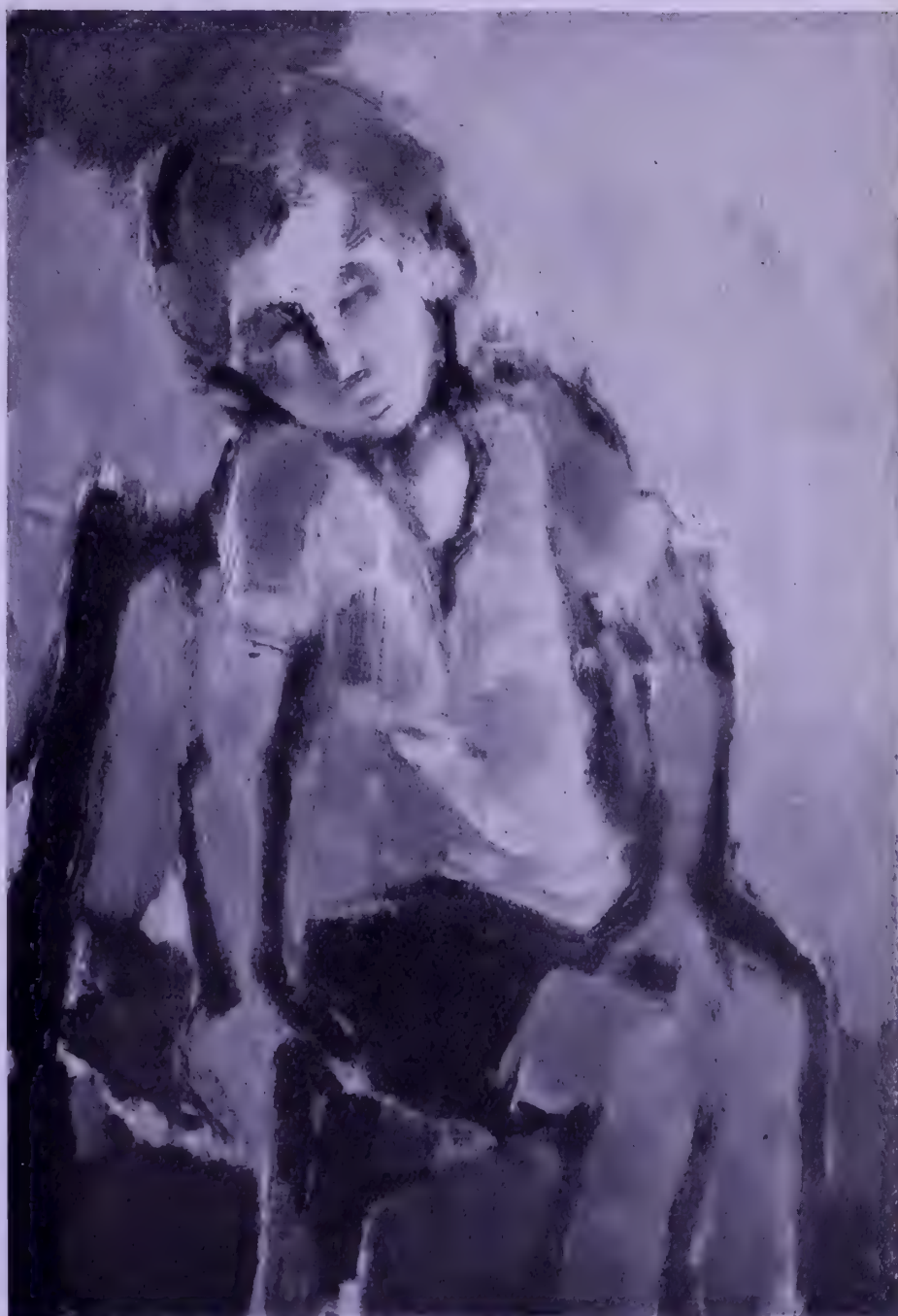
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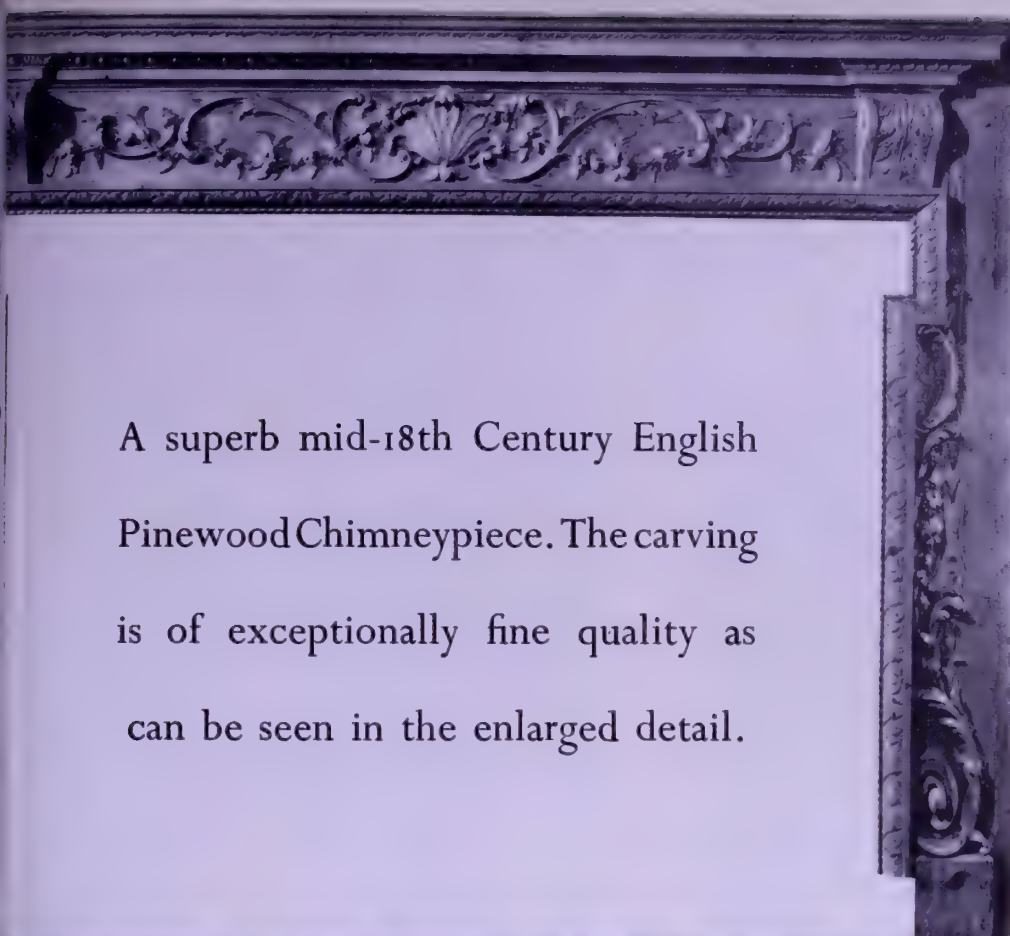


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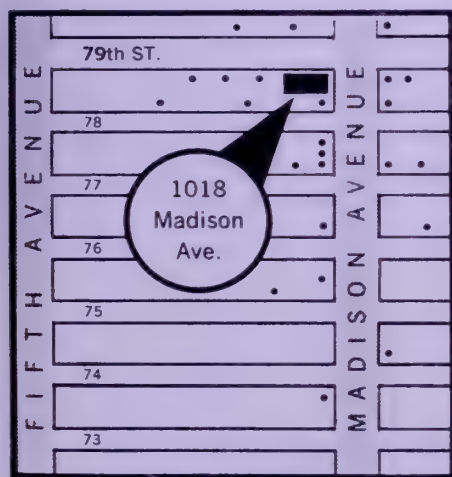
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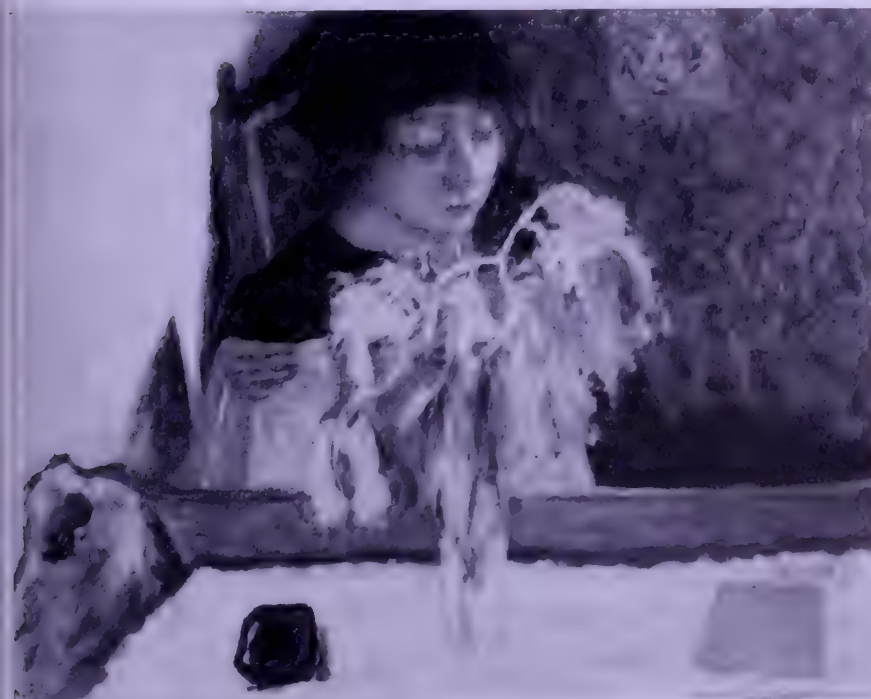
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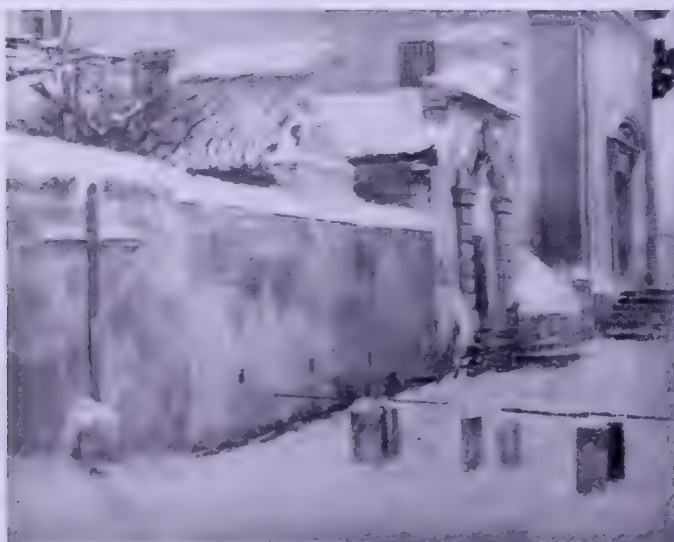
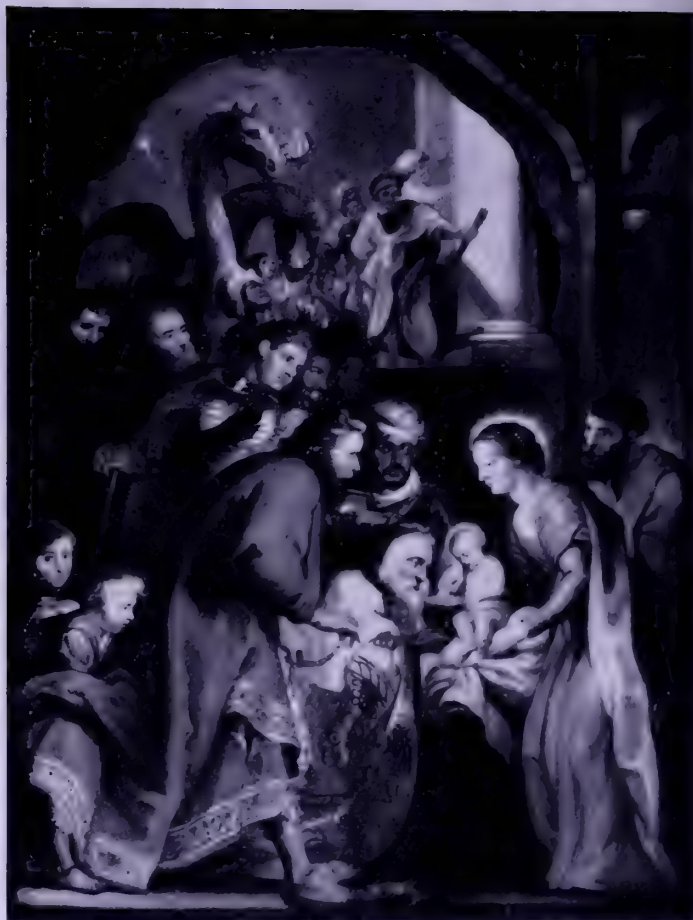
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Egyptian Furniture of the Eighteenth Dynasty

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2. Back of Ceremonial Chair (see also No. 1), King Tutankhamun. Upright stiles inlaid with inscriptions giving the king's names and titles. The carved panels are overlaid with sheet gold. *Cairo Museum. Photograph by Harry Burton, the Metropolitan Museum.*

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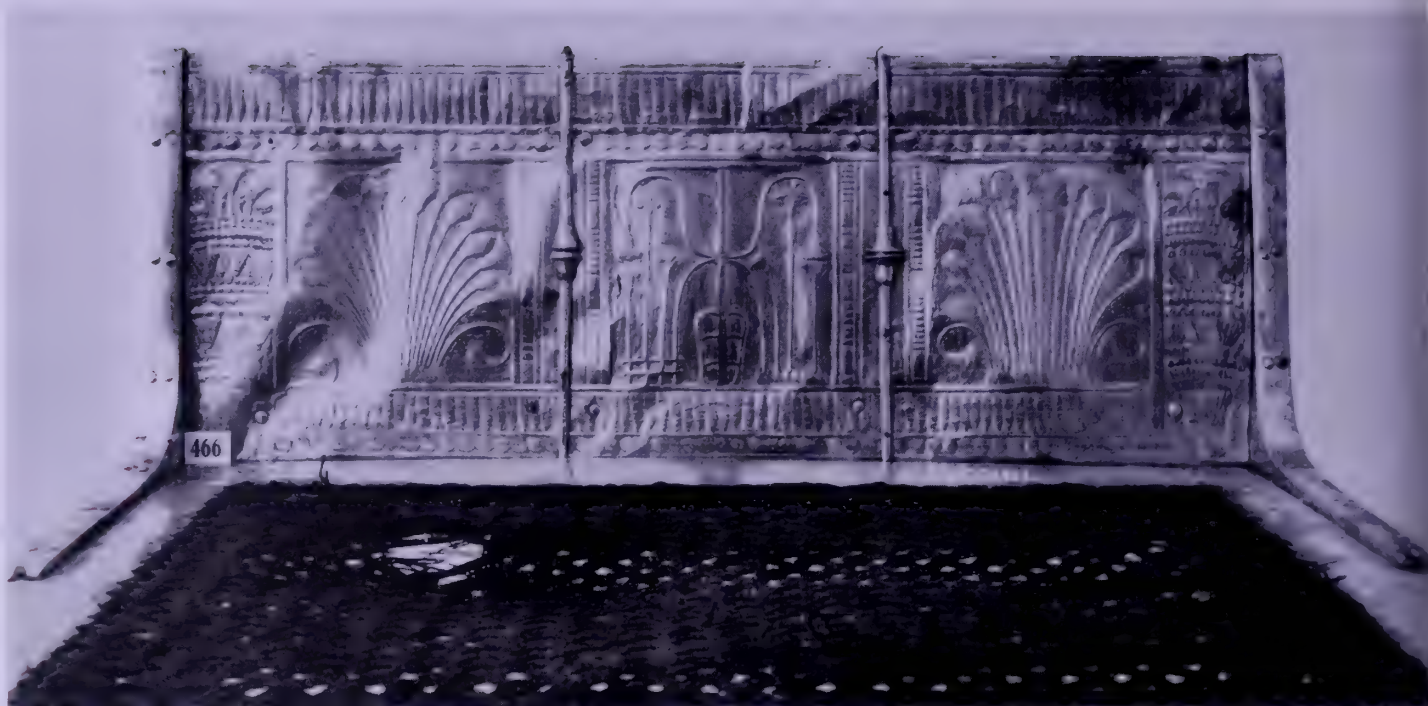
From earliest times, the Egyptians prized highly their household furnishings, which accompanied them to their tombs for use hereafter, and the Egyptian rulers of the Eighteenth Dynasty were left for posterity a record of chairs and beds sent as presents to their neighbouring rulers in the Near East. Amenophis III (1370-1379 B.C.) lists the chairs and beds which he presented to the ruler of Babylonia, Kadashman-Harbe I: 'Gifts for the new

house: one large chair of ebony overlaid with gold, five chairs of ebony overlaid with gold, four chairs of ebony overlaid with gold, one bed of ebony overlaid with ivory and gold, three beds of ebony overlaid with gold'. In the next reign, Akhenaten (1379-1362 B.C.) lists his gifts to the Babylonian king Burnaburiash III as 'one bed overlaid with gold, its feet lamassu Genii (a mythological animal) one head piece overlaid with gold, two chairs which are overlaid with gold', and other household furnishings.¹

To supplement the native cabinet woods of Egypt, perhaps more plentiful then than now, ebony was imported from the Sudan, and cedar from Lebanon. Gold, which came from the

The two colour subjects appearing in this article—the Golden Throne, facing, and the Jewel or Cosmetic Cabinet (p.75)—are two of the 56 superb colour plates from *Tutankhamen*, by Christiane Desroches-Noblecourt, published jointly by *The Connoisseur* and Messrs. Michael Joseph, Ltd., price 60/-, and reviewed on page 125 in this issue.

1. Ceremonial Chair (see also No. 2), King Tutankhamun (circa 1350 B.C.). Ebony inlaid with ivory, faience, coloured glass, and rare stones. *Cairo Museum.*



3. Footboard of royal bed, King Tutankhamun (*circa 1350 B.C.*). The wood carvings are covered with a thick sheet of incised gold. The centre panel has the traditional detail of intertwined lotus and papyrus plants symbolizing the union of Upper and Lower Egypt. *Cairo Museum*. Photograph by courtesy of the Ashmolean Museum.



4. Chair from tomb of Yuia and Tjuiu (*circa 1400 B.C.*). Reddish wood painted dull black. The carvings of back and seat are highlighted with gold; the seat composed of a stout plaited mesh of string is painted with thick white paint. *Cairo Museum*.



4(a). Detail of carving. Chair from tomb of Yuia and Tjuiu (*circa 1400 B.C.*). *Cairo Museum*.



Rectangular wooden stool, King Tutankhamun (circa 1350 B.C.). The grille-work of intertwined water plants is gilded; the double cove seat is made of slats of wood. Painted white over gesso. Cairo Museum. Photograph by Harry Burton, the Metropolitan Museum. 6. Jewel cabinet from tomb of Yuya and Tjuiu (circa 1400 B.C.). The frame is gilded; the ornamentation of gilt hieroglyphs is placed against a background of blue faience. Cairo Museum.

between the Nile Valley and the Red Sea, was lavishly used in the ornamentation of the royal furniture. The arts of carving and inlay were well known, and palace furniture was encrusted with mosaics of faience, ivory, coloured glass, and semi-precious stones. Many of these elaborate pieces still remain, although naturally outnumbered by those of simpler design and construction.

That so large a quantity of furniture survives from this period is due partly to the prolific output of the era; but, principally, its survival is due to its protection in tombs dug deep in the rock of the Valley of the Kings, or nearby, and the arid climate of Egypt, where there was little or no rainfall. Approximately three hundred pieces of furniture from the Eighteenth Dynasty are still in existence, in an excellent state of preservation, in the museums of Europe and Cairo.

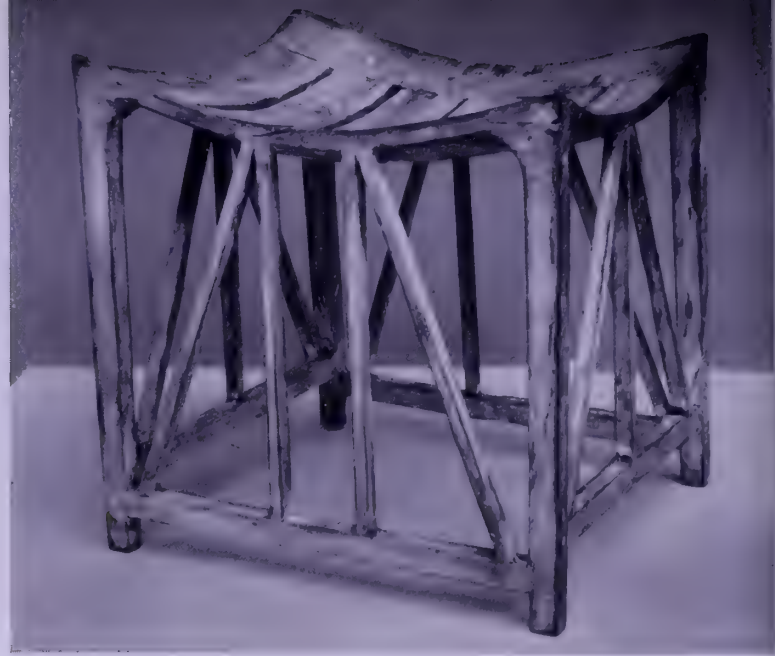
At this point it is well to consider the difference between furniture designed for use in the royal palaces and the furniture made for ordinary domestic use. The pharaoh was a divine person, worshipped as a god as well as ruler of the country. The royal workshops naturally commanded the services of the most skilled artists and artisans (synonymous terms in the ancient world), and it was they who made the elegant furniture such as that found in the tomb of King Tutankhamun.

Despite world-wide publicity given to the epoch-making discovery of the tomb of Tutankhamun by the Carnarvon expedition under the direction of Howard Carter, and various publications on its contents since, the full story of the Tutankhamun furniture still remains to be told. In all, there were more than sixty pieces, of which only a few examples appear in existing publications.

One of the most striking, although not the most beautiful of the Tutankhamun chairs, is the 'ceremonial seat' illustrated here in colour (No. 1). It combines a variety of unrelated motifs, but the overall effect is impressive and regal. Its most unusual feature is the deeply curving seat of ebony, a detail not found on any other Egyptian chair. Although this appears rather uncomfortable, undoubtedly a cushion such as those frequently shown on chairs in tomb paintings would have been used to add comfort. The ends and border of the seat are 'inlaid with shaped pieces of ivory to imitate the blotchy markings of a hide like that of the Nubian goat. The central part of the seat is ornamented with a series of small panels of ivory stained to imitate various piebald hides'.² The underside is backed with leather.

The base, in the form of a folding stool, has legs which terminate in the shape of ducks' heads, grasping cross bars at the bottom. This detail, one of the more popular stylistic features of the period, is found also on three stools from the tomb. Interlacing grille-work between the legs of the chair (partially torn away) represents papyrus and lotus plants, joined by the sign indicating the union of Upper and Lower Egypt. The back, inlaid with faience, ivory, and polychrome glass, has vertical strips of ebony and ivory with inlaid inscriptions giving the king's titles. At the top is the golden disc of Aten and, beneath it, the inlaid Vulture-goddess Nekhbet—both of them religious symbols which appear often in Egyptian furniture ornamentation.

On the outer back of this 'ceremonial chair' (No. 2), which has a frame inlaid with hieroglyphs, are two vertical panels, finely carved in a pattern of papyrus stems and royal uraei, overlaid with gold. Such carved and gilded ornamentation appears frequently on royal furniture. It is seen at its earliest in the furniture



7. Simple household chair of the Eighteenth Dynasty (circa 1400 B.C.). The slanting back is curved to fit the body. Brought to Italy in 1830 by the Egyptian expedition of Signor Rosellini. Museo Archeologico, Florence. 8. Popular stool of the Eighteenth Dynasty (circa 1400 B.C.). Lattice base with struts, cove seat, painted white over gesso. British Museum.

of Queen Hetepheres (mother of Cheops, 2600 B.C.) where the entire surfaces are covered with gold. Parts of the 'Golden Throne' of King Tutankhamun are similarly ornamented; and the footboard of the royal bed is elaborately carved and overlaid with heavy gold which still retains its lustre (No. 3). (Note: panels on ancient beds were placed at the foot, rather than the head as is customary today.) The side rails of this bed, and the legs, carved in the form of a lion's legs, are also covered with gold.

Although it is the Tutankhamun collection which has most captured the popular imagination, there exist other important examples of palace furniture, discovered twenty years earlier in the tomb of Yuia and Tjuiu, parents of Queen Tiye, the wife of Amenophis III, and grandparents of the little princess who married Tutankhamun when he was a young boy. In this collection are three carved and gilded chairs, three beds, several storage chests, and a variety of other pieces, including two small cabinets for jewellery and toilet articles. The chair shown was chosen for illustration partly because here again is a variance from the usual Egyptian type, and partly because of the amusing and charming detail of its carving (Nos. 4 and 4(a)). Its construction consists of a box-like upper section which rests on a frame supported by four legs terminating in a lion's paws at the bottom. The wood is reddish, painted black, and gold highlights the carvings of the side panel and back, as well as the feet and drum supports beneath. On the back, not visible in the photograph, are the cut-out carved figures of the household gods Bes and Thueris. Three quite different motifs are grouped in the side panels in a charming fashion—in the centre, the figure of the kneeling ibex; above, at the right, lotus blossoms; and at the left, the symbols of life and eternity.

Stools were the seating pieces most commonly used, both in palaces and in the dwellings of the well-to-do. They were made in a variety of styles and shapes, several of which are represented in the Tutankhamun collection. The one illustrated (No. 5) has its traditional grille-work of intertwined plant forms still intact. The double cove of the seat is also a common feature found both in chairs and in stools of the period. One of the Tutankhamun

chairs (No. 11), shows a base very similar to this stool, its high curved back finely carved in an openwork design.

The handsome small cabinet on legs, here illustrated in colour (No. 9), might have been made by an eighteenth-century European craftsman, except that the details are Egyptian. On its front and top are two large gold-covered knobs (inscribed with the name of Amenophis III) around which a heavy cord was tied to secure the lid. The framework of ebony is inlaid with small hieroglyphs which, although actually inscriptions glorifying the king, form attractive decorative patterns. Around the lower panel is a row of larger hieroglyphics, the alternate ones being covered in gold. These are the symbols *Ankh* and *Was* (meaning life and dominion) often used in the ornamentation of furniture. Similar pieces appear in paintings in the tomb of Hesy-Ra, dating long before this time (about 2650 B.C.) which are ornamented with these same hieroglyphs—striking evidence, if any is needed, of the persistence of traditional motifs in Egyptian art.

A small cabinet with splayed legs (No. 6) from the tomb of Yuia and Tjuiu has a bold cove cornice with a torus moulding below, a lattice-type base, and proportions suggestive of eighteenth-century design. On each of the two hinged leaves of the top, one of which is open in the illustration, there is a knob around which a cord would be wound; and the top is further secured by two staggered bolts which run in bronze staples. The frame of the cabinet is gilded, and on each of the lids there are gilt symbols placed against a background of blue faience. Beneath the top on the sides and ends is a band of gilded hieroglyphs also placed against a faience background. Here we see again the symbols *Ankh* and *Was* and, in addition, that of *Djet* (durability).

In any discussion of ancient Egyptian furniture, there is a natural tendency to emphasise these more elegant pieces of royal furniture. Not only are they more spectacular in appearance, but for the most part they are better preserved. Actually, in the view of the furniture connoisseur, some of the simplest domestic pieces are even more interesting. Within the five standard categories—stools, chairs, tables, beds, and chests—

9. Cabinet for jewellery or cosmetics, King Tutankhamun (circa 1350 B.C.). The carved cut-out hieroglyphs represent the signs *Ankh* and *Was* (life and dominion). The alternate ones are gilded. Cairo Museum.





10. Wood chest (not mentioned in text) with vaulted lid veneered with ivory and ebony, King Tutankhamun (circa 1350 B.C.). The ebony panels of sides and top are inlaid with small pieces of ivory which, according to Carter, total 47,000 pieces in all. *Cairo Museum*. Photograph by Harry Burton, the Metropolitan Museum of Art, New York. 11. Highly carved chair, painted white over gesso, King Tutankhamun (circa 1350 B.C.). The intertwined plants of the grille-work signify the union of Upper and Lower Egypt. *Cairo Museum*. Photograph by Harry Burton, the Metropolitan Museum of Art, New York.

there is a wide variety of types, employing principles of joining much like those used today. It is not possible in so brief an article to give more than a suggestion of the ordinary furniture used in the Eighteenth Dynasty, and only two examples can be illustrated in the space available.

The chair shown, from the Museo Archeologico in Florence, is plain and austere compared with the royal chairs illustrated; but its apparent crudeness and simplicity are deceptive (No. 7). It is joined with a complicated set of interlocking mortise and tenon joints, further secured with small pegs through the tenons. Like a modern chair, its back is curved and slanted for comfort, and reinforced by back legs and vertical support in a manner that would do credit to a skilled cabinet-maker of today. An excellent example of a similar chair is in the British Museum.³ Between the simplicity of chairs like these and the complicated exoticism of the Tutankhamun chair illustrated, there is a wide variety of other styles.

Of the many types of stools which exist (some with turned legs and woven rush tops like present-day provincial furniture), that with the lattice-base type and a cove seat is one of the most satisfying designs of this period (No. 8). The delicate members form an attractive pattern which has both structural strength and rhythmic movement. The line of the seat joins the legs in a reverse curve which contrasts pleasantly with the geometric form of the base.

This stool was one of the most popular types of the period—an indication that then, as now, an elegant simplicity was sometimes preferred to the more elaborate creations. Stools of this kind

appear in many of the painted tomb scenes and were used both by royalty and more ordinary people. The one illustrated comes from the British Museum and is similar to one found in the tomb of King Tutankhamun. There are four of the same type in the Museo Egizio in Turin and others in the Brooklyn Museum and elsewhere.

Most of the furniture described and illustrated in these pages continues the ancient traditions which came in a direct line from the Archaic and Old Kingdom periods, with embellishments largely the result of the opulence and romanticism of the Eighteenth Dynasty. As has been suggested before, from the cabinet-maker's viewpoint the domestic furniture of the era is perhaps the more interesting. But it would be fatuous to call the furniture designed for royal palaces 'vulgar'. One has only to examine the amazing workmanship and often beautiful details of these pieces, to recognise them as the work of master-craftsmen. Considering how radically our own tastes have changed, even within rather short cycles, it is to be expected that the tastes of three thousand years ago, of a remote civilization employing the materials at hand, should be different from our tastes of today.

NOTES

¹ El Amarna tablets—E.A. 5:23, E.A. 5:20, E.A. 14:19, F.F.E.A. 14:23. Translation Oriental Institute, Chicago.

² The part of description in quotes is copied by permission from the original handwritten cards by Howard Carter in the Griffith Institute of the Ashmolean Museum.

³ The British Museum has an important collection of simple Egyptian furniture of the Eighteenth Dynasty.

William Masters

and some early 18th century
furniture at
Blair Castle, Scotland

ANTHONY COLERIDGE

THE furniture at Blair Castle, Blair Atholl, is of immense interest because so many pieces, together with the relevant cabinet-makers' accounts, have survived. Many of these have already been discussed¹ and this article is devoted to some of the other celebrated cabinet-makers who were patronized by the Dukes of Atholl during the first half of the eighteenth century.

There are some undocumented pieces in the collection which are of outstanding importance, as, for example, the bureau-cabinet illustrated in No. 1. It is veneered with richly coloured, banded burr-walnut and its brass key-plates and escutcheons, although simple, are in excellent taste and of the highest quality. A pair of gilt-gecco side-tables, in the State Drawing Room, also date from the early eighteenth century and their rectangular tops (No. 2), aprons, knees and toes are modelled in low relief with foliate, interlaced and typical arabesque designs. Gesso work of this nature is often linked with the name of James Moore,² but many of his contemporaries, whose names have yet to be discovered, must have been equally experienced in and competent to carry out this type of work. Suffice it to say that this pair of tables are well preserved and fine examples of their genre.

The 2nd Duke of Atholl³ was chiefly responsible for the re-furnishing and decoration of the State Rooms at Blair Castle, or Atholl House as it was then called. With one notable exception,⁴ it appears to have favoured London cabinet-makers, in spite of the appalling difficulties of transportation that had to be overcome in order to deliver the furniture to the Highlands. It was only a year after the '45 Rebellion, when Blair Castle had for a time been besieged by Lord George Murray, the Duke's brother, that William Masters, cabinet-maker, presented the first of his twenty accounts. These still remain in the muniment room in the castle. They cover the period of 1740-60; and the total of some £4,700, which was largely accounted for by soft furnishings, curtains, carpets and linen, was a large sum to be spent on interior decoration at that time.

William Masters styles himself on his bill-head (No. 3) as

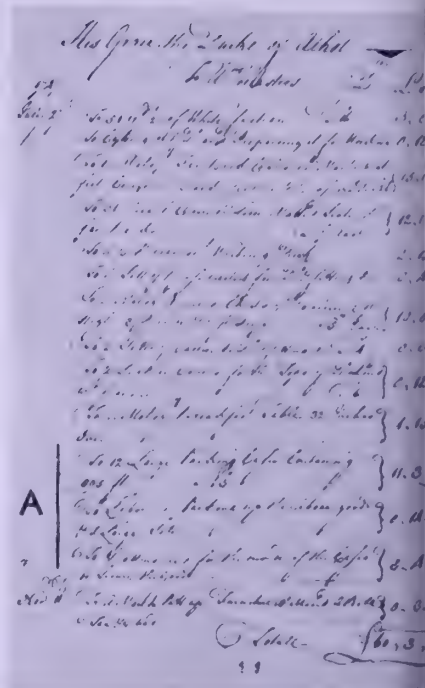
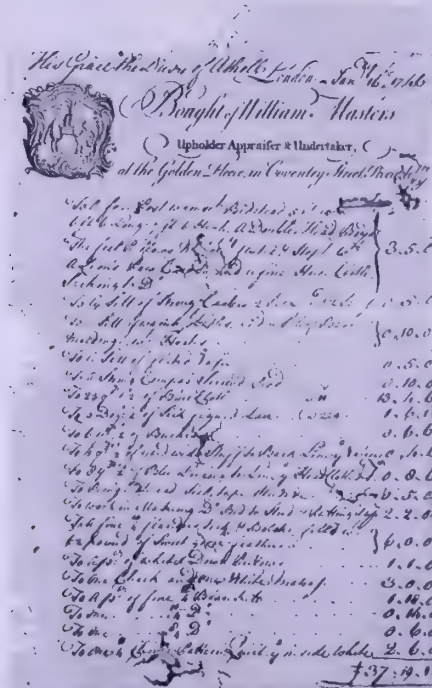


1. An early eighteenth-century bureau-cabinet in burr-walnut. The brass key-plates and escutcheons are of the highest quality.

2. The top of one of a pair of gilt-gesso side-tables in the manner of James Moore.



3. The first of William Masters' twenty remaining accounts at Blair Castle. Note the sign of the Golden Fleece in its rococo cartouche, and at 'A' the high charges of transportation.



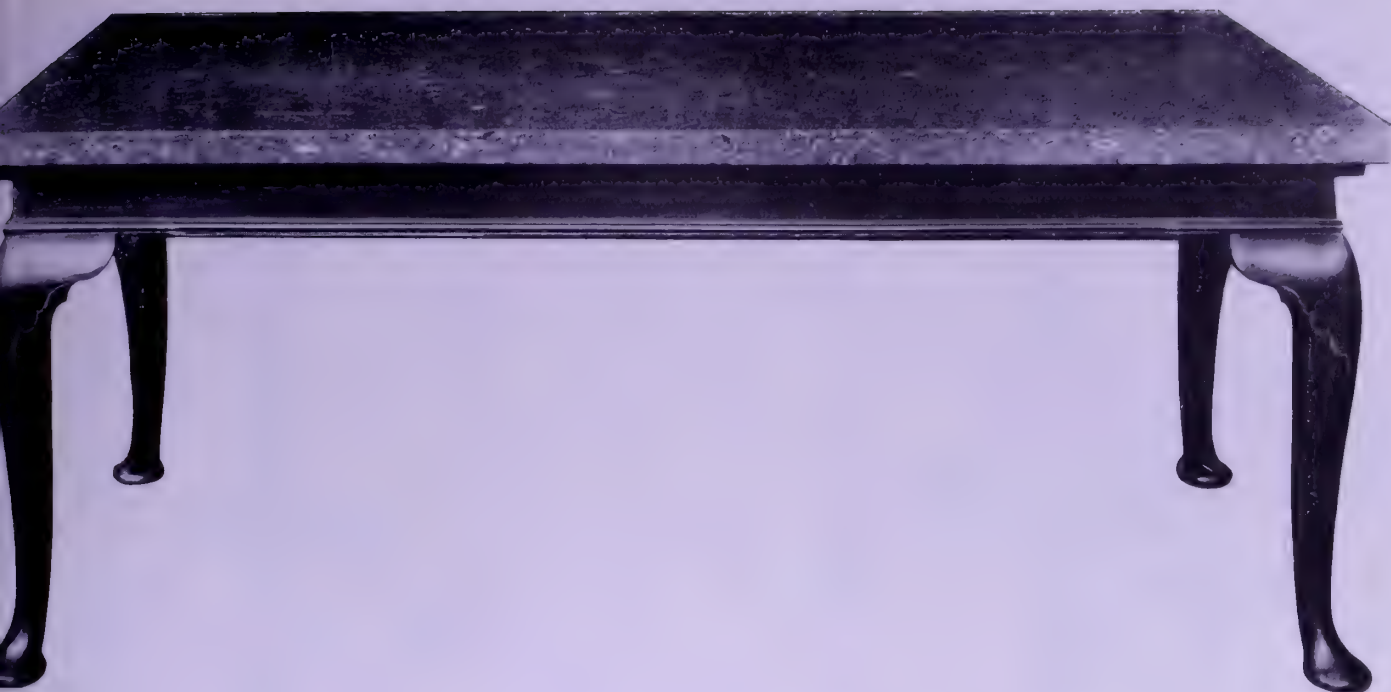
'Upholder, Appraiser and Undertaker'. His premises were at 'The Golden Fleece, Coventry Street, Piccadilly'. It would be interesting to know to how great a degree the cabinet-makers devoted their energies to the lucrative profession of Undertaking. This off-shoot of their trade—and a blanket chest is, after all, half-brother to a coffin—was certainly continued well into the nineteenth century; and the author has, in his collection, a Regency wine-cooler which still retains the trade card of the Dublin firm of cabinet-makers 'Mack, Williams and Gibton'.⁵ It ends with the words 'N.B. Auctions, valuations and funerals attended'. Custom died hard.

Both Ralph Edwards and Margaret Jourdain⁵ and Ambrose Heal⁶ refer to the fact that Masters supplied furniture to Blair Castle, and the latter lists a second William Masters as having had premises in Wardour Street in 1749. It seems very unlikely that two men of the same name should have been working so close to one another at the same time. Surely both premises must have been

owned by the same man? It is also of interest that a Charles Masters, according to the records of one of the London insurance companies, was in business at the sign of 'The Eagle and Child', Ditch Side, near Holborn Bridge in 1725.⁸ Thus it would appear as was so often the case, that the Masters family were practising as cabinet-makers for several generations. Some of the entries in his first account (No. 3A) illustrate the care with which the furniture was packed for transportation and how high the charges were for freight and packing:

To 12 large packing cases £ II 3 6
To labour in packing up the above goods £ 0 14 6
To battons used for the inside of the cases to secure the goods £ 0 4 6

We are lucky in being able to recognize, with a reasonable degree of certainty, some of Masters' work. In the Entrance Hall of the Castle is a mahogany hall-table (No. 4) which supports a heavy granite slab. It can probably be related to Masters' account



mahogany hall-table with granite slab, for which Masters charged £5.0. in 1749.

one of a set of twelve oak hall chairs delivered by Masters in 1751. Sam [unclear], the following year, charged 7/6d. each for painting them with crests, coronetts, gartars and stars.

10th May, 1749, which reads: 'to a large mahogany frame for a [unclear] with shaped feet and a leaf on the knees . . . £2.15.0'. There is also a set of twelve oak hall chairs, in the same room, with waist-backs and shaped seats and supports (No. 5) which were delivered by Masters in 1751. They were painted in colour with the Atholl crests, motto and Ducal coronet in 1752 by a certain Sam [unclear], who was paid for his work in 1759. His account, which amounted to £4.10.0d., is worded: 'for painting one dozen of hall chairs with crests, coronetts, gartars and stars 7/6d. each'. The room contains another set of ten hall chairs and a settee which probably came from another house—the Atholls also owned Dunkeld House, between Blair Atholl and Perth, Castle [unclear], Isle of Man and of course, various London houses. This second set, which is in mahogany, can be said to have been made on stylistic grounds towards the end of the century, and the shield-shaped backs are again painted with the Atholl insignia. An octagonal mahogany tea-table (No. 6) is of unusual design





6. An octagonal mahogany tea-table supplied by Masters in 1755. Note its unusual support. 7. A tea-table which was delivered by Schaw of Edinburgh in 1753: cf. No. 6.

and the legs of its open triangular-shaped support are carved at the knees with acanthus foliage. It was made by Masters in 1755 and is illustrated in *Georgian Cabinet-Makers*.⁸ There is a similar table (No. 7) made by Schaw of Edinburgh⁷ in 1753, which is also in the Tea-Room. It is interesting to be able to compare them.

Masters charged £3.0.0. on 20th February, 1756, for '2 mahogany candlestands with openwork tops and fluted pillars ribb'd ...' and these still remain in the Castle (No. 8). They are extremely elegant, with their fretted octagonal tops, and it is unusual to find the combination of fluting and spiral and baluster turning that has been employed on their stems⁸. The stability of furniture prices throughout the eighteenth century is well illustrated if the Blair Castle torchères (No. 8) are compared with the pair that Chippendale and Haig sold to Ninian Home at Paxton House, Berwick-on-Tweed,⁹ costing £3.6.0. for the pair, which only shows an increase of 6/- in eighteen years.

A pair of dumb-waiters in the State Dining Room (No. 10) cost £4.4.0. and Masters invoiced them in his account of 4th April, 1753, as 'to 2 mahogany dumb waiters, the bottom boards 30'. It is interesting to see that Benjamin Goodison¹⁰ in 1750 charged exactly the same price for 'two mahogany dumb waiters on castors', which he supplied to Kensington Palace.¹¹ Competition must have been high at this period and King and Duke alike were charged equal prices. It is traditionally held that dumb-waiters were first used at political levées in order to ensure that there were no indiscreet servants within earshot. Sheraton defines one in 1803 in his *Cabinet Dictionary* as 'a useful piece of furniture to serve in some respects the place of a waiter, whence it is so

named'. In the *Avant Coureur* (25 Fevrier, 1771) they are described as 'an English invention consisting of tiers or trays affixed to a central stem', and the writer states that 'at about this time their use had spread to France and Germany'.¹¹

There is a heavy mahogany rectangular side-table in the Tapestry Room (No. 11), the frieze of which is carved with a key pattern, fret design, much in the tradition of the 'sideboard tables' shown in Plates LVI-LIX of the third edition of Chippendale's *Director*, 1762. Two of these tables (Plates 58 and 59) are described by Chippendale as 'two sideboards ... The feet and rails of Plate LIX are cut through; which gives it an airy look; but will be too slight for marble tops. Therefore the tops will be better made of wood. Plate LVIII (No. 12) hath different feet, for the greater choice'. Chippendale's designs (No. 12) are, of course, more sophisticated, which is hardly surprising as the third edition of *The Director* was published in 1762, which was nine years after Masters delivered the Blair Castle table (No. 11) to the Duke of Atholl. On 10th February, 1753, he charged £10.10.0. for 'A large mahogany sideboard table, the top full 2 inches thick, 6' 6" long and 2' 9" broad in one piece of fine wood, key work round the frame and Gothick brackets ...' It appears that Masters also preferred a stout piece of mahogany to a marble slab; although for rather different reasons than Chippendale. The measurements correspond exactly and the description, for once, leaves no doubt as to the relationship of the account to the actual table.

There are four chests of drawers in the Castle (No. 13), which form a set, and each contains four drawers—the top one divided into compartments in the usual way and with a baize-lined slide.



Masters charged £3.0.0. for this pair of candlestands and invoiced them as '2 mahogany candlestands with openwork tops and fluted pillars ribb'd'. One of a pair of torchères which Thomas Chippendale supplied to Paxton House, Berwick-on-Tweed, in 1774 for £3.6.0. the pair: cf. No. 8. 10. One of a pair of dumb-waiters in the State Dining Room, for which Masters charged £2.2.0. each in 1753.

h of them measures 3 feet 6 inches wide and there is an entry Masters' account of February, 1756, which may well apply to, or indeed all, of these chests. It reads: 'to a mahogany comode with furniture drawer framed back and the best wrought as work, 3' 6" wide . . . £8.10.0.' Chippendale, working at Paxton House in 1774⁹ charged £6.16.4. for 'a mahogany comode chest of drawers' (No. 14), which is still in the house. The Paxton example is of serpentine form, otherwise there is little to choose between them, except that perhaps the brasswork on Masters' production is, in fact, superior as he claims.

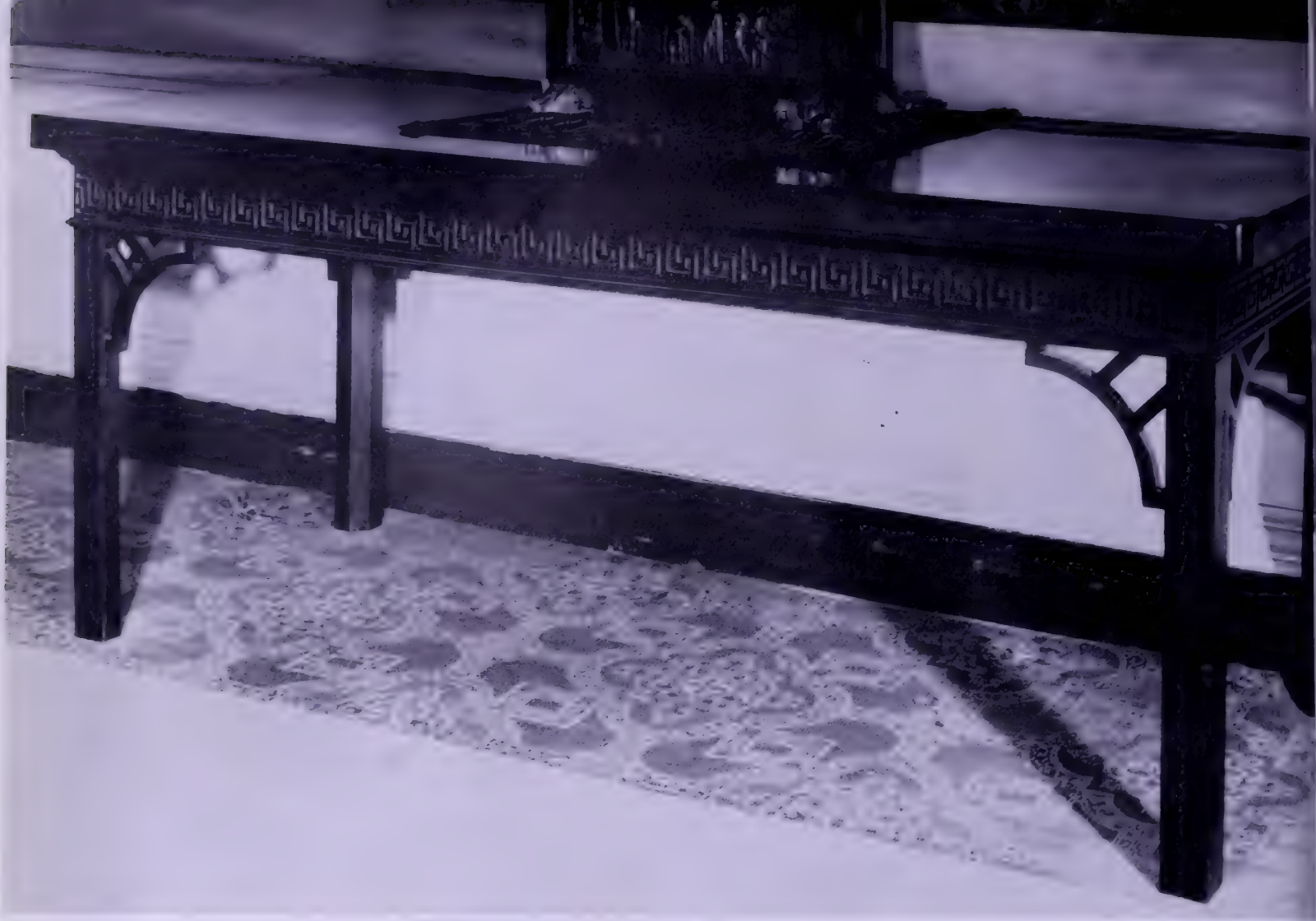
Masters invoiced many bedsteads in his accounts and it is tempting to try and relate them to some of the eighteenth-century examples that still remain in the Castle. Tradition holds that he supplied the bedstead in the Red Room which has mahogany, triple cluster pillars terminating in carved bulbous supports on claw and ball feet. It is upholstered with crimson damask hangings and curtains and the headboard and canopy are mounted with coronets and rococo scrolls in corded appliqué work. Masters' account for a bedstead, with its curtains, upholstery and mattresses, totalled £82.1.0. in May, 1750, and the bed in question can certainly be dated to the middle of the century.

A rectangular mahogany silver table with open fret border and drawers has also been traditionally ascribed to Masters and this may well be correct; although it has been french polished during the nineteenth century. There is a large mahogany set, scattered throughout the Castle, of mahogany-framed seat furniture—both chairs and stools—with upholstered backs and seats on square turned supports, carved with blind-fret ornamentation and

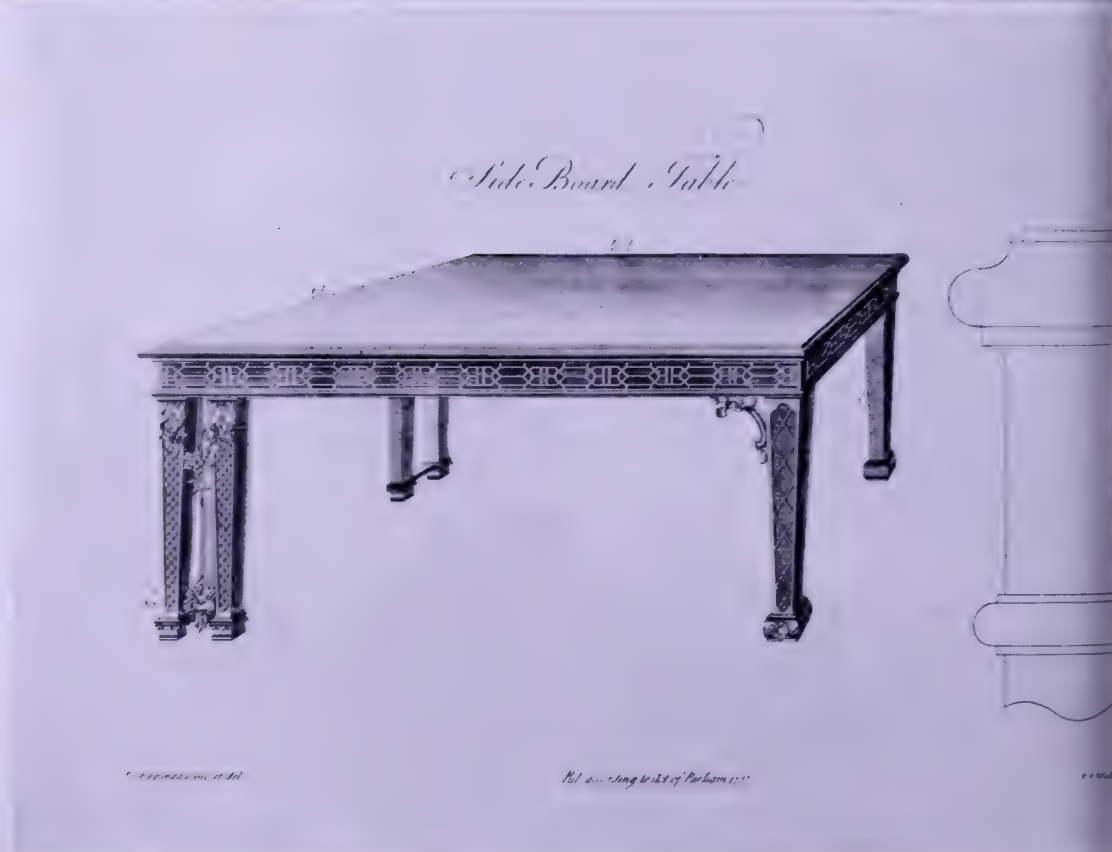
united by pierced stretchers. Some of them can doubtless be identified with Masters' bills of 1756 and 1760, which describe chairs and stools as having 'fret down legs, under rails cut open'.

Masters, however, had many rivals and he was by no means the only cabinet-maker whom the second Duke patronized. Chippendale and Rannie, for example, delivered an account in 1758 for a firescreen, a tripod table and a pair of candlestands,¹² and a certain John Innes, of whom nothing to date is recorded, charged £8.8.0. in 1765 for 'a mosaic figur'd tea chest compleit', which now appears to have been lost. John Gordon, however, must have been his chief rival during this period, since he supplied some fine furniture to Blair Castle between 1748 and 1753, as is shown by his extant accounts. Two celebrated sets of seat furniture still remain in the collection,¹³ and it is tragic that the library table, the bench drawing¹³ for which is illustrated in No. 15, has been lost. It appears to have been delivered in 1748 as a library table, and is mentioned in his account for that year.

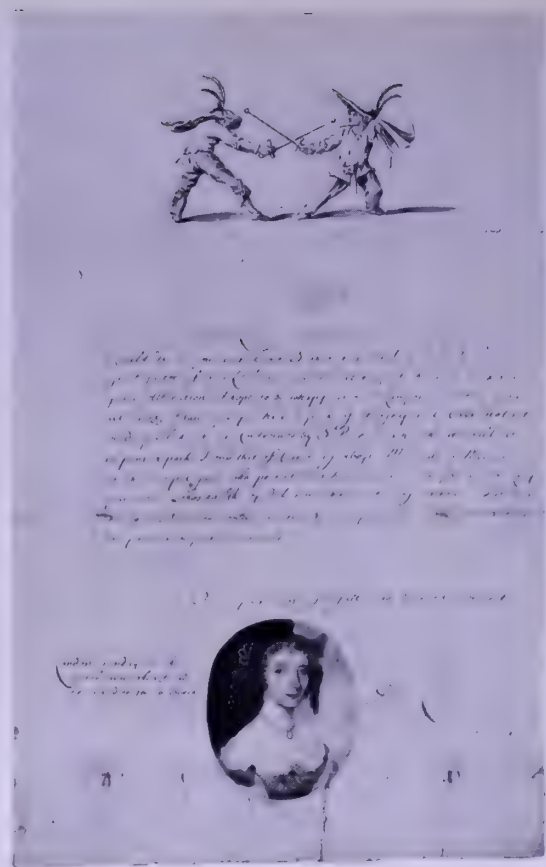
Another of Gordon's accounts, dated 1753, is of interest as it mentions (No. 16) 'a Panama card table lin'd with green clothe', and, on the next line 'a china Panama watch case'. One might have thought that 'Panama', when applied to a table, could have referred to a species of a rare wood? However, when in the following line it is applied to a china watch case, this theory becomes discredited. 'Folding' would make sense in both instances; but there must have been some abstruse topical allusion which perhaps a reader may be able to supply. Thus the Blair Castle archives have rescued yet another Georgian cabinet-maker, of proven merit and undoubted importance, from comparative obscurity.



11. A side-table which Masters delivered to the Duke of Atholl in 1753: cf. Chippendale's design in 1762, No. 12.



12. Plate LVIII from the third edition of Chippendale's *Director*, 1762: cf. with Masters' example, No. 11.



1. Left Engraving of Sir Thomas Isham by David Loggan, 1676. (Cf. letter 8 and note 51.) 2. Above. Letter from David Loggan to Sir Thomas Isham. (Cf. letter 9 and notes 56 and 57.)

The correspondence of David Loggan with Sir Thomas Isham: 2

SIR GYLES ISHAM, BART.

Part I of this article was published in The Connoisseur in April, 1963, publication of this second part being held over in order to complete research into certain iconographic details relative to Oliver Cromwell, discussed in Part I, which have subsequently come to light and which are published in full on page 91.—Editor.

LETTERS of David Loggan to Sir Thomas Isham

1. [I.L. 2659 7th October, 1675]

I have send to day by Oxon Coch the beibel²³ you wher pleased to order me to gett well bound for you I hope it is done according to your meind, And ame in good hopes to be so hapy as to see you at My house in Lester fields wher nobody shall be moore welcom, I have made it fitt for Any person of Qualyti to Lodge in, what Serwies I can doe you be plased to Comand

Sr

your most faithfull
frind and Humb. Serwand

Dav: Loggan

London 7 Octob

1675

in hast

I came Saturday Last from Cambridg wher I oft say your Brother²⁴ and rememb. your good healt at the Rose [Inscribed] These for S^r Tho: [Ish]am Baronet at his Chamber in Creist Church in Oxon²⁵

2. [I.L. 2660 21st October, 1675]

Sr

I reseved your Letter and I will not fayle to send you with all spede a beble and a Comon Prayer booke²⁶ According to your Order, if I Can gett it bound the Next wick I will send it carfully, I shall be wery hapy to see you hir, I have furnished my house and have made it fit to reseve a Person of your Quality and family if you hade one. Sr doe me the favor as to Lett me know what serwans you bring with you, I can Order

my afaers accordingly I am often Cald upon by several persons of Quality who desir to have Lodgings. But I shall be glad to have your good Compani before Any of them. Sr I have nowe in my house a tabel and 2 stands the finest that ever I saw Layd in with seweral sorts of flowers as if the wher painted, it is mayd by a german and hy being a stranger it will be sould very Chaep. I will kiep it till you Come, for I knowe you will be very much plased with it I newer sawe better worck in my Leif. The bible I send you I often have 3 ginies for it but newer Les then 3 pound. I Leve it to your one discretion. I shall be hapy when it Lyet in my power to serve you

I remain
Deare Sr
Your Most faithfull
frind and Serwand
Dav: Loggan

London 21 Octob:

1675

in hast

I knowe several fein Paintings but it can not Conveniently be send be cas the are in frames, you will doe well Sr to bring the Mesures of the Chimne pices you plase to have²⁷

[I.L. 2661 30th October, 1675]

I reseved your Letter and I have done all what I could to have the bibel²⁸ & Comon prayer booke this wick, but it was not posibel thies afternun the bookebeinder brought me the bibel very well bound, and I will find out to morowe the Northampton Coch and send it to you Monday next, as soun as posibel I cane have the Comon prayerbooke done I will send it Carfully. I was in good hopes Sr to seen you hir befor thies them the Towne is wery full I could often dispose of my Lodgings But I will be sure to kiep them for you, doe me the favor as to Lett me knowe when you will be hier, and what services I can doe you hier be plased to Comand

Sr
your Most faithfull friend
and Serwant
Dav: Loggan

London 30 Octob:

1675

if the Lady your Sister²⁹ plase to come I have wery good Conveniens for here

[Inscribed] This

For Sr Tho: Isham
Baronett at hies house
at Lamport near North
hampton
in
Northampton
Sheire

[I.L. 2662 9th November, 1675]

Sr

I hope you have reseved the Beibel I send last wick by a Cariger that Liwes in your towne, hy Leiget hier at the Rose in Smithfield the Comon prayer booke I will send this wicke, I was in good hopes to have seen you hier before this them. I keep the best Lodgings for you wich I could have often disposed of. be plased Sr. to doe me the favor as to let me know the them I may be so hapy as to see you hier. what services I can doe you be plased to Comand

Sr.
your most faithfull and

Humbel Serw:

Dav: Loggan

London

9 Novemb:

1675.

[Inscribed] Thes

For Sr Thomas
Eisham Baront.
at his house in
Lamport
Northampton
sheire

5. [I.L. 2663 29th December, 1675]

[Damaged at top]

..... glade of your save
..... lose of your and the
..... which I extiem above all
I knowe to the utmost of my poure.
when so ever you . . . [t]o Comand me, Sr. the day after
you went I did Large box the Countes of
Northū

berlands pictor, and I am sorij the Cariger has bin so negligent as not to bring it downe that wicke,³⁰ todaij I have sende the flowers, your fathers pictor,³¹ and the Lanthorn.³² I have send 3 figures more for the Lanthorn and put them beheind the pictor in the box, I know you have a workman to put them in wood, I will get you some strange Devels made against the Cariger Comes agin, I could not get the Devels drunken duthman³³ to worck thies holydays, I have send today to the Whaerhouse kiper a strickt charge that nothing shall be Left behind, but to have it cared Carfully. I will be Carfully that the Cambridge Bibbel shall be send the next return without fayle, and your fathers pictor I will take care that it shall be done with all speede and by a wery good hand, and will get wery good copies of the *Prety Rouges*, you knowe whoe the are,³⁴ the Lady your sisters pictor will be done about 3 weeks hens as I ame promised by Mr. Boxhorn to neight.³⁵ The newes is that the kinge of Denmarck hase taken Wiesmar and to neight I was at the Royal Caffe house where I did haer the Sade newes of an Order that is coming out by the king and Counsel that all the Coffe houses shall be put downe so that all honest Coffee drinkers must be obledget to goe to the Tawern or Alle houses, to be Druncke.³⁶ Theis with mein and my weifs³⁷ and sisters most humble servies to you and the Lady your sister, and I remain

Deare Sr most faithfull and Obledget Serv:

Dav: Loggan

[no inscription]

6. [I.L. 2666 6th January, 1675/6]

Sr

I reseved your Letter and the Lady your Mothers pictor,³⁸ your one Sweete selfe, with your Nobel present, for wich I and my weife give you most harty thancks, it came as if it hade been wieshed for My Lord Lucas and my Lady and her too daughter³⁹ wher at ouer house playing Cards at Evening the Clade was layd for Oysters and Nedstouns,⁴⁰ in Comes a porter with your present, wich was Excingly Comendet, by all those that knowe wat belonget to Eating and wy did not forgett the founders good health in good wein and Pons h. Sr. I ame sorry that it is not possibel for my to send those things I promised this return the Beibbel of Cambridg was

not the best paper wich the send me and therfor I would not have it, but as soune as posibel I can have the best wich will be Saterdag next, I hope to send it next return with the Lady your Mothers Pictor wich I will doe Carfully. Mr. Boxhorn is about the Lady your Sisters pictor⁴¹ and I will be sure to dreif him an, but hy and hies Masters⁴² word are not gospel, I knowe Sr it is not posibel to have it send the next return, I will see that it shall be well done. I have badt too Canary boards of a German that hase brought ower above a thousand the 2 I have singes Exciding well the Cost me but 5 shillings a pies, I would have send them both thies theim but the tell me I must have a Cuwer made for the kages to kiep them warme in sending them downe wich shall be Carfully be done by the next return. the bords are better then those I ofred twelfe and 15 shillings a pies for, what serwies I can doe you hieere be plased to Comand I remain
Sr

your most fathfull and Humb. S
Dav: Loggan

London

4 days befor the Coffee houses are to be puld down⁴³ mein and my weifs humbel Serv: to you and the Lady your sister and honest Mr. Clarck whose Lampe is not done I will wreith to him the next post

These

For Sir Tho: Isham

Baronett at his house

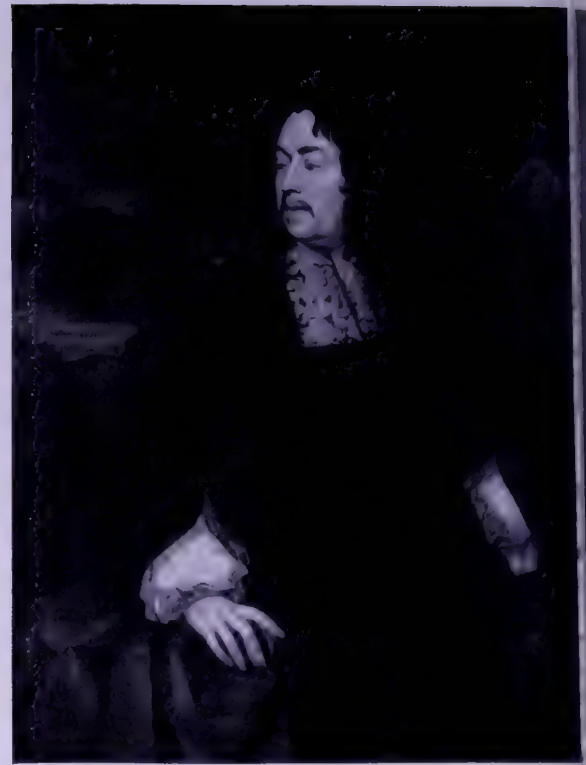
in Lamport

Northampton Sheir

7. [I.L. 2664 8th January, 1675/6]

Sr

I send you heir a Print of your Cote of Armes, I have Printet 200 wich I will send with the plate by the next return, and bege the favor of your kind Exceptans of it, as a small Nieue yaers gieft, or a acknowledgment in part for all your favors, if any thing in it be amies I shall be glade to mend it I have taken the Heralds painters direction in it, it is very much used a mongst persons of Quality to past ther Cotes of Armes befor ther bookes,⁴⁴ in stade of wreithing their names, Sr. I have bin about the best paper of the Cambridg beibel, but the are not to be haed at no bookeseller Mr. Meren the kings bookebeinder⁴⁵ has badt all that hase bin Left wich was about 50, and nowe hy hase dem hy will sell not one booke under 5 pounds in quiers, and the use to be sould formerly for 3 pound, and so I ofered him Jesterday. I would adweis you to have none, it is adaminabal Chaete. Nobody but fooles will give him hies preis, there is not 10 Shillings deferent betwin that best paper and mein graet beibel, wich is the wery same print and wery good paper, and wery well bound and that cost me but 30 Shillings in Quiers at Cambridge. Sr. if you plase to Except of that, it is perfect Newe I will send it the next return, you shall pay no more than I have given for it, I have gote 6 Antiqes painted for your Lanthorn wich shall be send with the Canary bords, the Lady your Mothers pictor I have begon⁴⁶ and shall be send and the rest of your things shall be done with all speede. No Newes But that the Chief of the Caffe mongers deliweret ther petition yesterday Morning to the kinge, and the came away with a Leight hart. the kinge granted them Laefe to sell Caffe as the use to doe, but to have them regulated, and not to medel with state afaires, nor to say that the Countes of Portsmouth or Nell Gwin is a whore.



3. Sir Justinian Isham, by John Baptist Gaspars. (Cf. letters 3 and 10, notes 31 and 36.)

Mein with my weifs humbel serwies to you and the Lady your sister I remain

Sr your faithfull frind and Serwant

Dav. Loggan

London the second Day after the Restauration of the
Coffee houses

Janv. 8 A 1675

[Inscribed]

Thes

For Sr. Thomas Isham

Baronett, at hies House

in Lamport

Northampton Sheire.

8. [I.L. 2665 13th January, 1675/6]

Sr

I reseved your Letter this morning a houre after I send yo things, I send today the 2 Canary bords with a bege of seeds and the Cambridg beibel. Mr. Clerks⁴⁷ Lampe and a box with oil. and the Lady your Mothers pictor I will ser Monday by Northampton Coch without fayle. I have finished to day and if the Cariger hade stay but an hou Longer I would have send it, I did what I could but the day are so darke and short, and Company comes in so oft an hinders me. I have gote Noew a mongst the Scotess Lords have drawn the Markies of Argiell and Duck Hamelton th will have ther pictors ingraven.⁴⁸ I have bespock a plate for your pictor and will begin it wery sudenly, I ame sory that the Cote is wronge I have taken the heralds direction in it, but the Foole did give it wrong the plate and prints wher sen before your Letter Came. the altering of the plate will be very trubelsom. And therfor you shall be presented with Newe on, wich shall be don with out falt, and that wer

suddenly. And if you please Sr to give this plate and the prints to your Brothers it will serve for them.⁴⁹ the Lady your sisters pictor I can not promies you thies 3 wicks but shall be send as soun as posibel I can gett it don.⁵⁰ I shall have ocasion to goe to Oxon but will not goe till I haere that you are ther, I doe in Large your pictor for the graving and therefor will desier the favor of you to sitt a Littel to finies it by the Leife, when I come to Oxon.⁵¹

Sr you must not Expect your pictor of Mr. Lily till you Come to London and done him your selfe.⁵² the Antiques shall be send Monday in the box with the pictor of the Lady your Mother. I ame sory of the Eartquake you have I hope it will not come hier it has bin very great at Gloster.⁵³ This with our servies to you and the Lady Mary Honest Mr. Clarck I ame

Sr. your most faithfull Serw.

Dav: Loggan.

London 13 January A^o 1675

ex hast.

script by Mrs. Loggan]⁵⁴

Honored Sir

My hole buisnes is to returne yu most harttie thanks for y^r nobel Presant, which proved exceeding good, and wee drank y^{rs} & y^e Lady y^r sisters health often at y^e eateing it, there is sent with y^e rest of y^r things too kings pickturs which are newly done I humbly beg y^{rs} & madam Marys acceptance of y^m as a small acknowlegment of y^r many favors which doth obleig mee to bee alwaise

Dear Sir

y^r faithfull

& obedient

Servant

A.L.

My service to Mr. Clerk to hom my hus wil right ye next weeke

if ye Coffe houses had gon dwon I must have sent my husband to Lamport for hee could not have Lived with y^e Lose of both y^r good company & yt delisous Licker.

My service to Mrs. Minut⁵⁵

Thes for S^r Thomas

Isham Baronett

at Lamport

Northampton Sheire

[This letter is framed. The next Monday after 13th January (Thursday) was 17th January, 1675/6 (a leap year)].⁵⁶

Sr.

I have send you hier the Lady your Mothers Pictor, as well done as posibel I could doe it, you must knowe S^r that it is Exciding harde to make a great pictor after a Littel one, and the altering of the dres makes a graet alteration.⁵⁷ I hope to be so hapy as to see Lamport and then mend all falts, I have send you hier a pack of Geographical Cards not iet made publick. the are Contreived by S^r Piter winsch.⁵⁸ the are sould at 12 pens a pack, I had this of *Claret ageinboys*⁵⁹ M^r Smith a Miliner at the tempel gate, who presents his humbel servies to you and the Lady your sister, whos haelth wy did remember at the doge tawern. I shall be glad to haere that the bourds are save come to your hands what servies I can doe you hier be pleased to Comand

Sr your most faithfull and Humbel Servant

Dav Loggan.

ard Miniature of Vere Lady Isham]

London Sunday in the

After nune when I hade



4. Sir Thomas Isham, by Sir Peter Lely. 1679 version. (Cf. letter 8 and note 52.)

no meind to goe to Church.

[16th January, 1675/6: letter written, picture despatched 17th January]

10. [I.C. 5105a 6th May, 1676]

Sr

I receved your kind Letter and shall do according to your order I by the Cariger your pictor & Sr Justinians of Mr. John Baptistas painting, the Lady your sisters of Mr. Boxhorns painting and the Countes of Portsmouth of Mr. Fleshiers painting.⁶⁰ I hope the will come save to you I have put them up as Carfully as posibel I could. I hope the pictors will give you Content, I have gote them done as well and chaep as posibel I could, the Lady your sister's pictor is very well painted, but I could wisch that it was more Leick.⁶¹ Lett nobody tuch that pictor, nore the Countes⁶² for it is hardly dry, before you put them up take a Littel of the white of an Eage in a sponge and rube it upon the faze and hare of the Countes wery thin over, for it being newly painted it will sinck in, but if you do not understand it Lett it alone I hope to be so hapy this somer as to see you at Lamport. I will make it in my way when I ame at Cambridge.⁶³ Mr. Baptista hase folowed the Copy of Sr. Justinians pictor but painted a graet dael better, hy is a wery good master I hope the posture will plase you. I shall be glade to haere from you by the next post, and how your one pictor, and the rest are Leickt. what servies I Can doe you be plased to Comand, I have send you hier a Note that you may know what the pictors cost, I am about your plate and it shall be done with all the hast posibel,⁶⁴ my servies to my frends my weif presents here humbel servies to you I remain

Sr

your most humbel serwant

Dav: Loggan



5. Book of Common Prayer, with engraved title by David Loggan.
(Cf. letter 2 and note 26.)

London May 6

1676

in hast.

Sr. when the pictors are handg up Lett them henge a Littell
sloping the will Looke the better

[Inscribed] These for Sr Thomas

Isham Baronett

at Lampport

Northampton.

[On the back of this letter is written]

Note what I paid for Sr Tho. Isham Baronet			
to Mr. Lily	20	0	0 ⁶⁵
to Mr. Ian Baptista	10	0	0 ⁶⁶
to Mr. Boxhorn more	5	0	0 ⁶⁷
to Mr. Fleshier for the Countes of Portsmouth	6	0	0 ⁶⁸
for 4 dael boxes 10 Shill a pices	2	0	0
for 4 gilt burnished frames 5 pound and 10			
shillings a pices	22	0	0
for a Cart to send them to the Carigers	0	3	0
for the porters	0	1	0

the tailers bill I send comes to	7	14	0
the Gould and silver franck note is	5	15	0
the welwet a yard and a halfe cost	1	12	0
the pistols cost	5	0	0
the box I send them in Cost	0	4	0
[illegible]	0	1	0

85 10 0

Sr. I longe to see your baly hier for my pockets
very Lowe at this present them

Mr. Boxhorn hade ten pound for the Lady your sist
pictor 5 pound you payd me hier in town and 5 pound
payd more as you see in this note.

Among the Isham Correspondence, there are three further letters
from David Loggan to Sir Thomas' brother, Justinian, after the
latter's succession to the baronetcy on Sir Thomas' death in 1681.

11. In the first letter (I.C. 1332), dated 12th September, 1681,
Loggan writes:

'I understand by Mr. Ferdinando that you will be in town
a short time, and if you please Sr to be so kind as you pro
mised I shall be very glad to have your good company
my house, you please Sr to doe me the Favor as to Lett m
knowe by the next, what them you intend to be hier, t
Towne begins to fill, and ther is but one house at present
our fields to be Lett, I hade the good fortune to have Lodge
Ewer since you went, and now the are talking of going, an
I will Except of non till I hear of you, I shuld bin glad that n
thim would have given me laefe to wayt upon you and yo
Brother when Mr. Ferdinando went to Lampport, but I ha
bin so plaged with besunes more then ever I have bin, I sh
be glad if I can doe you any servies hier, and shall alwa
remain

Sr. your assured frind and fathfull Serv.
D. Loggan'.

This letter shows that Justinian, like his elder brother, made use of
Loggan's apartments in Leicester Fields, when in London. Fer
dinando was the fifth son of Sir Justinian Isham. He was born
in 1663, and lived at the time Loggan wrote this letter in the
parish of St. Matthew's, Friday Street, London. He died in
London on 9th November, 1683, and was buried at Lampport.

12. In the second letter (I.C. 1334), dated 7th October, 1683,
Loggan writes to correct an earlier letter, which has not survived
to the effect that Sir William Pritchard has been chosen Lord
Mayor. Loggan now hears that

'if Sr William prichard has not the majority, then the kin
will continue the Present Lord Mayor a year Longer.'

As a matter of fact, Loggan's original information was correct.
Sir William Pritchard, who had been knighted by King Charles
II at Whitehall in 1672, became Lord Mayor in 1682. He died in
1705. The letter contains some news of the Court (the death of
daughter of the Duke of York, and the reported flight of the Earl
of Shaftesbury to Holland) and concludes:

'I have looket upon very convenient stabels that will houl
7 or 8 Horses iust beheid my house with other good con
venigens, you shall have them in to your Lodgins as you ha
them when you Lodget Last, be plased to Lett me knowe
or 3 days befor you Come and you will Obledge Sr your
Most Humb. Serv. Dav. Loggan'.

13. The final letter is dated 16th December, 1684 (I.C. 1372) and

gain addressed to Sir Justinian at Lampport:

'My Wif presents her humbel servies to, and she being informed that you will be in towne presently after Christmas, she hopes she shall have the Honor of your and my Ladies good company at our house, if you go to Lodgings, My Lord Hatton is in it Noew and will be gone about 8 or 10 daies hence hy hase the Holle house and so it is at your servies, I shall take it for a graet favor if you plase Excep of my house before any Other. be plased Sr to lett me know your Meind by one of your servants.'

Justinian had married on 16th July, 1683, Elizabeth, the only daughter of Sir Edmund Turnor of Stoke Rochford, Lincs., an Cavalier, who had fought for the King at Worcester, and was man of sufficient wealth to relieve his son-in-law of the mortgage contracted by Sir Thomas to his prospective father-in-law, Graham Van den Bempde. Sir Thomas died on 27th July, 1681, the eve of his wedding to Mary Van den Bempde.

There are no further letters from Loggan. Sir Justinian became Member of Parliament for Northampton in James II's Parliament in 1685, and sat in fourteen parliaments from that date until his death in 1730, either for the Borough or the County of Northampton. He took a house in St. James's for his frequent residence at Westminster and presumably had no need of Loggan's lodgings.

The Lord Hatton mentioned by Loggan is Christopher, 1st Viscount Hatton (cr. 1682/3), Custos Rotulorum of Northamptonshire 1681-9, who

'by an unparalleled prudence and application repaired the shattered estate'

Kirby, and made

'the finest garden in England there'.

Kirby Hall, Northamptonshire, Ministry of Works Guide, 1955.)

NOTES

Loggan's letters he usually, but not invariably, placed an unilaut over the y. e it has been omitted. — Editor.

This is presumably, *The Holy Bible and Apocrypha* (A.V.) with engraved title, folio, in an old red morocco binding, gilt edges, Cambridge, John Hayes, 4. (Lampport Library A8.)

This is Thomas' brother (3rd son of Sir Justinian Isham, 2nd Bart.), John Isham (1649-1746). He was admitted a Fellow commoner of Christ's College, Cambridge 1675, being later a Fellow of the College.

Sir Thomas Isham matriculated from Christ Church, Oxford, 4th June, 1675 and 18.

Presumably, the *Book of Common Prayer*, folio, large paper copy with engraved title by Loggan, bound in old green morocco with the Royal Arms on sides, London, 1662. This was the 'Sealed Book of Charles II'; the last Prayer Book in which alteration was made by public authority. [Part 2 illus. 5]

The only picture set above a chimney-piece at Lampport is one set in John Webb's portrait chimney-piece in the Music Hall (*Lampport Catalogue of Pictures*, No. 42). This is a seventeenth-century copy of a Titian, known in the seventeenth century as 'Machiavelli', and as such it appears in a list of pictures at Lampport in Sir Justinian's time. It is known that John Webb advised Sir Justinian Isham in the choice of pictures, but this particular picture is not mentioned in the Webb letters. A. Gotch 'Some newly found Drawings and Letters of John Webb', *R.I.B.A. Journal*, XXVIII, 1921. It is possible, therefore, that Sir Thomas himself acquired the picture from David Loggan. It is from a Titian, which was in Charles I's collection, but is now known only from copies. Berenson calls it 'Prelate and Secretary', although the seventeenth century called it 'The Duke of Tuscany and Machiavelli'. The Lampport version may be by Simon Stone, who was sent by Charles I to Spain to copy the Titians in the Escorial, and was 'an extraordinary painter in the reigns of Charles I and Charles II' (E. K. Waterhouse, *Painting in Britain* (1953), p. 56: Professor Waterhouse has himself suggested that the Lampport version may be by Stone). There are other versions (not originals) of this picture at Albury (Helen, Duchess of Northumberland) and the British Museum.

See Letter 1, Note 23.

This must be Mary Isham, her sister, Vere, Sir Thomas' only other sister of the same blood, having died in 1674. Mary married in 1678 (Sir) Marmaduke Fretwell of Castle Camps, Cambs., and died the following year.

³⁰ This is Elizabeth Wriothesley, daughter of the 4th Earl of Southampton who married, first, in 1668 the 14th Earl of Northumberland; secondly in 1673, Ralph, son of the 2nd Lord Montagu of Boughton. Her second husband was created Earl (1689), and (after her death) Duke of Montagu. She died in 1690. She was related to Sir Thomas Isham's mother, Vere, daughter of Thomas, 1st Lord Leigh of Stoneleigh, Warwicks., both on her father's and her mother's side. Lady Northumberland's wedding took place at Titchfield, Hampshire, on 24 August, 1673, and the letters at Lampport show a great interest in the match. On 6 September, 1673, Thomas recorded in his Diary: 'Father, Mother and my sister Mary went to Lord Montagu's house to see Mr. & Mrs. Montagu: there were many lords and ladies there'. Thomas Isham must have admired his cousin, who was a famous beauty, and so acquired this picture. It is identical with one at Boughton of her by Sir Peter Lely (R. B. Beckett, *Lely* (1951), No. 361, illus. Pl. 123). The Lampport version measures 48½ × 38½ in. (*Cat. No. 28*). [Part 1 illus. 4]

³¹ This is the posthumous portrait of Thomas' father by John Baptist Gaspars (Lampport *Cat. No. 34*), of which we shall hear more later. From what is said later this may be the sketch and not the oil painting.

³² The Lanthorn is a magic lantern, which was preserved at Lampport until the nineteenth century, when it was thrown away. Some slides for it (of eighteenth-century date) have survived.

³³ Presumably this Dutchman painted the lantern-slides.

³⁴ This allusion escapes me.

³⁵ This is the portrait of Thomas' sister, Mary (1654-79). The artist is here shown to have been Joseph Bokshoorn (or Boxhorn) a Dutch artist, who is said to have come to London about 1670 and died young. He was of Lely's *atelier* and this portrait, which is a very rare example of his authenticated work, shows him to have imitated the master very closely. The pose, draperies, etc., recall the Wriothesley portrait, but it is not quite so vigorous (*Cat. No. 29*, 48 × 39 in.). [Part 1 illus. 2]

³⁶ According to Macaulay the coffee-houses 'were the chief organs through which the public opinion of the metropolis vented itself'. Their suppression in view of the 'many irregular discourses that tend to the disquiet and prejudice of the Govt.' was considered by the Privy Council in 1672, and on 29 December, 1675, the order for the suppression of the coffee houses was actually issued (*The Gazette*, No. 1055, December 27-30, 1675). It is this order to which Loggan here refers.

³⁷ For Mrs. Loggan, see Letter 8, note 54.

³⁸ This is the portrait of Sir Thomas' mother, Vere, Lady Isham (his father's second wife) which Loggan painted from the miniature by 'D.M.' (see Letter 9; Lampport *Cat. No. 7*).

³⁹ This is Charles, 2nd Lord Lucas, of Shenfield, Essex. He was son of Sir Thomas Lucas and nephew of Sir Charles Lucas the Cavalier leader shot by Cromwell's order after the surrender of Colchester in 1648. He succeeded his uncle John as 2nd Lord Lucas in 1670. His wife was Penelope, daughter of Francis, 1st Earl of Scarsdale. The two daughters mentioned were Lord Lucas' co-heiresses, from the younger of whom descended the Lords Methuen. On the death in 1705 of the younger brother of Charles, Lord Lucas, the title became extinct.

⁴⁰ Neats tongue = Calves tongue. 'Clade' perhaps = cloth.

⁴¹ For Mary Isham's picture see Letter 5, note 35.

⁴² The master is, of course, Lely.

⁴³ See Letter 5, note 36. The date after which no one was to keep a coffee house was 10 January, so this feast at Loggan's must have been Twelfth Night (6th January).

⁴⁴ As remarked by William A. Jackson ('The Lampport Hall—Britwell Court Books' in *John Quincy Adams Memorial Studies*, Washington, D.C., 1948): 'The letters which Loggan wrote Sir Thomas concerning these plates are a *locus classicus* in the history of the English bookplate, as the plates themselves are among the finest examples of the Restoration style'. See also W. J. Hardy, *Bookplates* (1893) pp. 8-11.

⁴⁵ Samuel Mearne was appointed binder to the King in 1660, and later acquired the offices of royal stationer (1674) and bookseller as well. In 1665-6 he submitted a bill for binding fifty-five books in red Turkey for the Library at St. James's, and, after his death in 1683, his widow unsuccessfully tried to obtain payment for the binding of nearly 700 Royal Library books (*Royal English Book bindings in the British Museum* (1957), p. 6. Plate 9 shows a red morocco *Book of Common Prayer*, bound by Samuel Mearne, 1669; see also H. R. Plomer, *Dictionary of Booksellers and Printers 1641-67* (1907) citing Cyril Davenport, *Samuel Mearne, Binder to King Charles II*, Caxton Club, Chicago, 1906.)

⁴⁶ See Letter 9, note 57.

⁴⁷ This is Gilbert Clerk, son of John Clerk, headmaster of Uppingham when Sir Justinian Isham was at school there. Gilbert Clerk was admitted to Sidney Sussex College, Cambridge, in 1637, aged 11, and, subsequently, became a Fellow of the College, and took Presbyterian orders. He resigned his fellowship in 1655, and devoted himself to mathematics, publishing many important works (D.N.B.). At this stage of his career, he was living at Loddington four miles north east of Lampport, where, as Thomas Isham's Diary makes plain, he was a very frequent visitor to Lampport, acting as agent there during Sir Thomas' long sojourn in Europe (1676-79). The 'Lampe' was perhaps a magic-lantern (see Letter 5, note 32).

⁴⁸ This is Archibald, 9th Earl of Argyll, whose father, the 1st Marquess, as head of the Scotch Covenanters, had opposed Charles I, and been executed after the Restoration. Loggan's engraving of his portrait (*D. Loggan ad vivum delin.*) reproduced opposite p. 532, Vol. II of Macaulay, *History of England*, ed. C. F. Firth (1914). The *B.M. Catalogue of Engraved Portraits* lists no engraving of William, Earl of Selkirk, who, in 1660, was created Duke of Hamilton for life; he had married Anne, Duchess of Hamilton in 1656. He died in 1694.



6. Pencil drawing of Oliver Cromwell, attributed to David Loggan. From the Gorhambury Collection, reproduced by permission of the Earl of Verulam. (Cf. note on facing page.)

⁴⁹ Both copper plates are still in the possession of the writer. The 'wrong' plate shows the Arms of Isham (gules, a fesse wavy, in chief three piles wavy meeting in a point, argent) correctly. But the baronet's badge ('the bloody hand of Ulster') is omitted, and the helmet shown is that of an Esquire not of a knight or baronet, i.e. it is set sideways with the visor closed, and not *affronté* with the visor open. Therefore, as Loggan says, it was quite correct for Sir Thomas' younger brothers, or, strictly, for his brother Justinian, as the other brothers should exhibit marks of cadency.

⁵⁰ For Mary Isham's portrait, see Letter 5, note 35.

⁵¹ This is the engraving of the head and shoulders of Sir Thomas in an oval scroll, with the coat of arms and motto underneath. It is inscribed 'D. Loggan ad vivum delineavit 1676', and below 'THOMAS ISHAM de Lampport in Comitatu Northamptoniae BARONETTUS'. The picture reproduced is an 'early state' without artist's name and date. [Part 2 illus. 1].

⁵² This is the portrait of Sir Thomas Isham by Sir Peter Lely (Lampport Cat. No. 18). This was painted at this time, and is in one of Lely's late poses. After Sir Thomas' return from Italy, Lely himself made a replica of this picture for presentation to Robert Spencer (afterwards, Lord Teviot, uncle of the 2nd Earl of Sunderland. Spencer, who was a friend of Evelyn, was a connoisseur. Letters at Lampport show that Lely took special pains with the replica, which is of even better quality than the original. The 1679 version is a good example of a late Lely (R. B. Beckett *Lely*, No. 261, illus. Pl. 127); it measures 49½ × 40 in. The Spencer portrait was taken to Blenheim, when the 5th Earl of Sunderland became 3rd Duke of Marlborough, and Althorp passed to John Spencer, father of the 1st Earl. It was presented by the then Duke of Marlborough to Dr. Edmund Isham, Warden of All Souls College,

Oxford (1793-1817). Dr. Isham's nephew and residuary legatee, to whom portrait then passed, was the Revd. Charles Euseby Isham, Rector of Polebrook Northamptonshire, from 1800 to 1862. At his death, the portrait was purchased by Sir Charles Edmund Isham, and both versions have, since then, been at Lampport (Cat. No. 30). Loggan engraved Lely's portrait in mezzotint (Chaloner Smith *British Mezzotint Engravers*, Pt. II, 824). [Part 2 illus. 4]

⁵³ I am informed by Mr. Irving Gray, the County Archivist, that no record exists of this earthquake at Gloucester.

⁵⁴ David Loggan's wife Anna was the daughter of John Jordan, Esq., of the parsonage of St. Andrew's, Holborn. They were married in 1663 (*Marriage Licences of the Vicar-General of the Archbishops of Canterbury*, Harl. Soc. Vol. XXIII, p. 8). Vertue (*Notebooks*, I, 97), says that Mrs. Loggan was 'of a good family near Witne'

⁵⁵ Madam Minette was a French servant (probably a lady's maid) at Lampport. There are amusing letters about her scandalous behaviour after she left Lampport.

⁵⁶ This letter is headed by a drawing of two fencers in *Comœdia dell'Arte* dress. Underneath one figure is written 'Sr. Tho. Isham' and the other 'Dav. Loggan'. Above the figures is written 'Here are ye fencers—haou haou haou'. Loggan's drawing of the fencers is a copy of a drawing by Jacques Callot (1592-1653) of Scaramouche and Fricasso, two *Comœdia dell'Arte* characters. In Callot's original, the fencers are not carrying rapiers with points. Also Loggan has omitted the mask traditionally worn by Scaramouche and so depicted by Callot. Tiberio Fiorilli (1608-1694) was the first actor to discard the mask, when he represented Scaramouche. Fiorilli appeared in London in 1661, and, again in 1675, when John Evelyn mentions (29 September) that he saw 'the Italian Scaramucchio act before the King at Whitehall . . . having scene him before in Italy, many years past, I was not averse from seeing the most excellent that kind of folly'. It is possible that Loggan had seen Fiorilli on his earlier visit to London (P.L. Ducharte, *The Italian Comedy* (trans. R. T. Weaver), 1929, p. 23). Gordon Craig, *Books and Theatres*, 1925, p. 68; Evelyn's Diary, ed. E. S. de Beer, Vol. IV, pp. 12 & 75). [Part 2 illus. 2]

⁵⁷ Attached to the letter is a miniature of Sir Thomas' mother, Vere, signed monogram 'D.M.' In the writer's possession are also miniatures by 'D.M.' of Lady Isham's parents, Lord Leigh (Stoneleigh) and his wife Mary (née Egerton). 'D.M.' is an attractive miniaturist, who has not been satisfactorily identified (Bartholomew Long, *British Miniaturists*, 1929). It was evidently from this miniature that Loggan painted his portrait of Vere, Lady Isham which measures 29½ × 24½ in. and which is still at Lampport (Cat. No. 7). As remarked by Mr. Oliver Millar, 'his portrait of Sir Thomas Isham's mother is eloquent testimony of his plea that "it is hard to make a great pictor after a Littel one"' (Whinney and Millar, *English Art, 1625-1714*, 1957, p. 101, n. 3). Loggan's treatment of his subject was unflattering that in the nineteenth century, Mary, Lady Isham employed 'Mr. Goodman of Kettering' to make another, prettier copy of the miniature in the 1840's.

⁵⁸ This must be Sir Peter Wyche (1628-99?), a diplomat who further extended his reputation as a geographical scholar by his 'The World geographically described in fifty two copper plates'. The *Term Catalogues* for Hilary 1690 and 1691 mention these geographical plates, and the later *Catalogue* (p. 353) mentions them 'Made up in Cards one shilling, in Sheets sixpence'. The *Term Catalogue* for Hilary 1676 alludes to 'Geographical Cards, printed from Copper Plates, designed and fitted to all our known English Games at Cards . . . These were to be sold by Henry Brome at the Gun at the West End of St. Paul's'; the price was 1s. the pack, plain 'gilt and embellisht at 2s. 6d.'

⁵⁹ Presumably, this was Mr. Smith's usual call to the bar-tender at the 'Doge'.

⁶⁰ These four pictures are still at Lampport. This letter concludes with a list of the portraits commissioned by Sir Thomas, for which Loggan acted as agent. They are discussed in detail with this account, where the prices are given.

⁶¹ This criticism, one suspects, might generally apply to Lely's school. For the picture, and its subject, see Letter 3, note 29, and Letter 5, note 35.

⁶² Louise Renée de Querouaille, a Breton lady whom Charles II met when she was maid of honour to his sister, Henrietta, Duchess of Orleans, became his *maitresse en titre* in 1671, after her mistress' death. She was created Duchess of Portsmouth (not Countess, as Loggan calls her) in 1673 when she was naturalised. Her son (born in 1672) was created Duke of Richmond.

⁶³ Lampport is equidistant from Oxford and Cambridge (50 miles). Until Sir Thomas' time, all the Ishams had been to Cambridge, mostly to Christ's College. From his time, nearly all the Ishams have been to Oxford.

⁶⁴ This is the copper-plate for the engraving 'ad vivum delin', for which see Letter 8, note 51.

⁶⁵ This is the portrait of Sir Thomas by Sir Peter Lely (Lampport Cat. No. 18) for which see Letter 8, note 52.

⁶⁶ This is the posthumous portrait of Sir Thomas' father (Lampport Cat. No. 34) for which see Letter 5, note 31. John Baptist Gaspars, Lely's 'most valuable assistant' who 'came to England [from Antwerp] in the 1640s and painted "postures" successively for Lely, Riley and Kneller' (Waterhouse, *Painting in Britain*, p. 66). He died in 1692. It will be noted that Loggan specifically mentions the 'posture'-Gaspars' speciality. The picture of Sir Justinian is well done, as Loggan says. It measures 49½ × 39½ in., and was exhibited at South Kensington in 1866 as by 'Giovanni Battista' (Cat., p. 162). [Part 2 illus. 3]

⁶⁷ This is the portrait of Mary Isham by Joseph Bokshoorn, another member of Lely's atelier, who specialised in draperies. See Letter 5, note 35.

⁶⁸ This is the portrait of Louise Renée de Querouaille, Duchess of Portsmouth by Balthasar Fleshier after a Lely original, now at Blenheim. Fleshier (fl. 1645-70) who was associated with Lely as early as 1652, when they were both charged with neglecting the business of the Painters-Stainers Company (Whinney and Millar

ish Art, 1625-1714, p. 80 note) is said to have been a marine painter. Vertue records two portraits by him, signed and dated 1670. Collins Baker (*Lely and the Portrait Painters*, Vol. I, p. 197) mentions a Loggan print of 'Col. T. Sanders', which was exhibited at South Kensington in 1866, but is now untraced. The late Collins Baker wrote to me, (6.7.51): 'Illustration and print suggest a powerful trait'. The same can hardly be said of the Lamport portrait of Louise (*Cat. No.* which measures $48\frac{1}{2} \times 37\frac{1}{2}$ in. There is another version of this picture at Asham of similar quality. The Blenheim portrait is not noticed in Beckett's

There is a fine contemporary frame for this picture which differs from the heavier ones for the other three pictures (of a well-known contemporary pattern). This is known to have made frames, and this may be one of his.

PENDIX

Peter Lely's Portrait of Sir Thomas Isham
reference Letter 8, note 52.

There are several references to the painting in 1679 of the replica of the Lely portrait by Sir Peter himself for presentation to Robert Spencer. Since this correspondence illuminates the workings in Lely's studio, extracts are here given. The first letters are written by 'Clem. Saunders'. This must be Clement Saunders, of Carver to King Charles II at this time. He was the son of Sir William Saunderson, of East Haddon and Cottesbrooke, Northamptonshire, and a member of an old and widespread Northamptonshire family. He was buried in Westminster Abbey on 11th August, 1695, after having been Carver to Kings James II and William III (Chester, *Westminster Abbey Registers*, 1876, p. 237).

13th December, 1679 (I.C. 4591).

Clem. Saunders to Sir Thomas Isham at Lamport:

I made a visset to your Picture, which is extreame like and very well done, Mr. Lilly says he will make it one of the best peeces hee ever did. I dined with him yesterday where wee drunke your health, which I hope you take care of for our country Ayre is very sharpe especially at this season'.

13rd December, 1679 (I.C. 4590).

The same to the same:

According to your desire I have spoke with Mr. Lilly (who presents his most humble service to you) and says hee will serve you in what hee can; if you please to send up the Picture; he says he shall then see what will be best to be done; and will doe that which shall be to your satisfaction'.

The next letter is signed 'Jo: Ogilby'. Mr. Ogilby had accompanied Sir Thomas Isham to France and Italy in 1676, as a servant, and made a list of the pictures there chased (*Italian Studies*, XV, 1960, p. 3). We learn from a later letter (I.C. 1248) he went up to Christ Church, Oxford, with Lord Spencer in September, 1680.

10th January, 1680 (I.C. 1225).

Jo. Ogilby to Sir Thomas Isham:

I received your picture ye last weeke, there was no letter, nor the Porter who brought it could not tell from whence it came, but being address'd to me I made no difficulty to pay ye carriage of it, and to keep it till I heard from you what was to be done with it, yesterday in the evening your letter came into my hands, ye enclosed for Master Spencer, I sent immediately to Whitehall here is his answer, which I have just now received Sir you desire to have ye head and ye cravat of your picture changed and ye face of ye picture putt on it which Master Lilly has drawn for you since you came over reserving ye same posture, for altering any of ye colours this I beleeve exactly your meaning and besides you lett me know that Master Lilly knows all ready your mind concerning this, so yt I hope there will be no mistake if I had been able to go abroad today had gone to his house, and acquitted myself of your commission, but I hope God-willing the next weeke I shall be able to do it, I dare not nor will not trust to a third person, for fear that things should not be done according to your mind so yt its better to wait three or four days longer then to have your picture spoild I shall tell Master Lilly everything punctually and exactly, as you express it in your letter so that he cannot fail to doe according to your mind, besides I must charge him earnestly as you desire to do it with his own hand'.

The next letter is from Robert Spencer, uncle to the 2nd Earl of Sunderland, for whom the replica was painted. He is the 'Master Spencer' of Ogilby's letter. Lynn mentions him several times as 'my old acquaintance in France'. He was 1st to the Scots peerage as Viscount Teviot in 1685, and (after going bankrupt the third time) committed suicide in 1694 aged 65 (*Complete Peerage*, J. P. Lyon, *Robert Spencer, Earl of Sunderland*, 1958, p. 262).

17th June [1680] R. Spencer to Sir Thomas Isham from 'Althrope':

I had the favour of yours Sr by the last post, and am glad to heare that my pictor is so good a on, pray take it to your house, and keep it for me till you come to towne, for I have know Sr Peter Leley change an originall, for a copy, especially to thos that don't understand pictors, but you must not let him know this from mee I hope your businesse of concerne that keeps you so long in towne at this time of the year is a good mistress in order to a good wife, for I would have all my friends marry and get children, and people our world that we may have a good race of honest and vertious men in the next generation. I am glad my Lord Sunderland has got you a mandat for your brother [John] for the next feloship at Christ's College, Cambridge, I am shure hee will doe you, and your family any kindness that lies in his power, you will meet Lord Spencer at X Church the next weeke for he is going presently thether: I wish you all happiness deare Sr'.

From these letters, it would appear that the history of the painting of these pictures is as follows. In 1676 Lely painted the portrait of Sir Thomas Isham for £20. Sir Thomas was a young man, still an undergraduate, and Lely would not have minded producing a piece with a good deal of 'studio' work. In 1679, he was asked to do a replica for Robert Spencer. Sir Thomas was now a very different proposition. Not only had he just returned from a long stay in France and Italy, where he had acquired a collection of pictures, and sat to Maratti, but he had many influential friends, whom Lely could not disregard: Robert Spencer, Sunderland himself, Lords Eland and Deincourt, heirs to Lords Halifax and Scarsdale. Lely then made 'one of the best peeces hee ever did'. Sir Thomas asked him to alter the face and cravat on the original picture to correspond with the replica, which Sir Thomas preferred. Even though Lely obeyed his instructions, and did the alterations 'with his own hand', the result has not the freedom of the 1679 version. Lely died on 30th November, 1680, after receiving his knighthood earlier in the year, so that this picture must rank as one of the last that the artist painted and completed himself.

A NOTE ON THE ICONOGRAPHY OF OLIVER CROMWELL

In the first of the articles on David Loggan's *Correspondence with Sir Thomas Isham*, a pencil drawing of Oliver Cromwell was reproduced with a note stating that this drawing, which was acquired by the Ashmolean Museum in 1953, may well be the one which Loggan is known to have done when he first came to England in 1655. However, Mr. Luke Herrmann, Assistant Keeper of The Ashmolean, now writes (23.4.63): 'I am sorry to have to tell you that since you saw the Loggan drawings here I myself have worked on them, and have proved to my own satisfaction that our "Portrait of Oliver Cromwell" cannot be by Loggan. It is almost certainly based on the Vertue engraved portrait published as a plate in Rapin's History of England. This was itself based on the famous Samuel Cooper miniature, now in the possession of the Duke of Buccleuch'.

Mr. Herrmann drew attention to another drawing of Cromwell attributed to Loggan in the collection of the Earl of Verulam. This was exhibited at the South Kensington Museum in 1865 (Exhibition of Portrait Miniatures, No. 534). The existence of this drawing had previously been pointed out to me by Miss Margaret Toynbee. Sir George Scharf, in a letter to the then Earl of Verulam, said that Mr. Carpenter of the British Museum thought that the drawing had 'much of the delicacy of David Loggan'. By courtesy of the present Earl, the writer has inspected the drawing now at Gorbamby, and agrees that this may well be Loggan's work, done in 1655, which formed the basis of his English reputation. It is in black lead on a prepared surface laid on card, not on vellum, and inscribed on the back 'by Loggan', although this is not by a contemporary hand.

Contemporary portraits of Cromwell derive from three main types:

1. The Buccleuch miniature by Samuel Cooper (unfinished). This originally belonged to the Frankland family, into whose possession it came through Cromwell's daughter Mrs. Claypole (Early English Portrait Miniatures in the Collection of the Duke of Buccleuch, 1917, The Studio Ltd.). There are other versions of this, and the National Portrait Gallery possesses a finished miniature by Cooper, signed and dated 1656. The Buccleuch miniature is unmatched as a portrait of the Protector. This seems to have inspired Vertue to do his engraving, on which the Ashmolean drawing appears to have been based.

2. Lely's portrait of Cromwell, of which there are several versions, the signed original of which is now in the Birmingham Art Gallery. This was painted soon after Cromwell was installed as Protector. It appears to be based on Cooper's miniature, and Lely may not have drawn the Protector from life at all (Whinney and Millar, *English Art, 1625-1714*, Oxford, 1957).

There is another Cooper miniature portrait type showing Cromwell's head in profile turned to the right, of which the best version is in the Devonshire Collection at Chatsworth; but even this may be after a lost Cooper original, done possibly for a medallic portrait, although it does not relate to any known coin or medal.

3. Robert Walker's portrait of Cromwell, of which there are many versions, the best being perhaps that now at Temple Newsam and formerly at Naworth. Walker's work, however, with its pose a feeble imitation of Van Dyck, is inferior to Cooper and Lely.

To these must now be added the Earl of Verulam's drawing, attributed to David Loggan. This has more individuality than Walker, and gives a view of Cromwell different from Cooper, less impressive with its thinning hair and more domestic air. He may well have looked like this in 1655. It has an important position in Cromwell's iconography, which has hitherto been overlooked.

The most recent published study of the contemporary portraits of Cromwell is that by Mr. David Piper in Volume Thirty-Four of The Walpole Society, (1958), pp. 27-41. This takes full account of all the portrait types discussed above, except the Gorbamby drawing, which was unknown to Mr. Piper, when he wrote. The medallic portraits, death-masks, busts and engravings are all fully described.

I wish to express my thanks to Mr. C. K. Adams, Director of the National Portrait Gallery, for the help given by him and his staff in the preparation of this note; to the Earl of Verulam for allowing the picture to be reproduced, and to Mrs. King for the trouble to which I put her, and for showing me the drawing at Gorbamby. As this was copied by Charlotte Grimston, sister of the 3rd Viscount, it must have been in the house for at least 150 years. [Part 2 illus. 6]

It may be mentioned that Sir Harbottle Grimston, Lord Verulam's ancestor, was at great pains to collect portraits of his contemporaries, and he probably acquired this drawing of the Protector, with whom his relations, during the Commonwealth, were anything but smooth. An old Parliamentarian, he was excluded from Parliament by Cromwell in Pride's Purge and became Speaker of the Convention Parliament, which recalled Charles II.

By the kindness of Dr. Pelczar the Librarian at Gdansk, there has been made available to me a pamphlet by Madame Irene Fabiani-Madeyska, Director of the Manuscript Department of the Library of the Polish Science Academy at Danzig, entitled *Kilka Dat z Zycia Hondiusa*, published in 1954, which shows that William Hondius, the Danish artist, died in 1652 and not in 1658 as given in the older works of reference. He should not be confused with Abraham Hondius a native of Rotterdam, who was in London from 1674.



Manet as a pupil of Chardin

JACQUES MATHEY

ALTHOUGH Manet received from Couture some elementary instructions which were to leave a permanent mark on his work, the relations between master and pupil were never very smooth. Very soon Manet deserted the atelier for the museums, where he found himself in the company of great innovators of form with whom he could converse as an equal. He also met there Devéria and Fantin Latour, and it was there that he spoke for the first time to Degas, in front of Velasquez's *Infanta Maria Margarita* which both artists copied. At the Louvre and at the Luxembourg he made a number of sketches from various masters, from Velasquez to Delacroix, from the Venetians to Greuze. In Germany and Holland he concentrated on Rembrandt and Franz Hals. It was a much wider field of research than has been thought until quite recently.

Paul Jamot's Catalogue contains a total of thirty-three paintings, of which ten are copies from masters; and these are the known works by Manet for the years 1852-1860. That is, an output of about four pictures a year.

From 1850-1858 Tabarant enumerates nineteen paintings.

Those who know anything about Manet's intense activity at all periods of his life must find these figures absurd. If we consult Moreau Nélaton's *Manet par lui-même* we find that the author, speaking of Manet's early work, declares: 'A strange dearth of original works marks this long period of apprenticeship. This dearth can be explained only by supposing that the painter systematically destroyed his early efforts, but it is true that we have no proofs to put forward in defence of this hypothesis'.

From Duret to Madame Bouchot Saupique the biographers, who are astonished to find so few signs of Manet's activity during these years, all speak of destruction or loss. The hundred sheets and twenty-three paintings published in *Graphisme I* and *II*, which more than double the number of copies already catalogued offer sufficient proof of the preponderating number of examples of his second period, which has for so long left us in ignorance of many factors in the development of his style. This is explained by his frequent moves from one place to another: four between 1856 and 1862. When, on his return from Oloron after the Commune, Manet found his atelier half destroyed, he piled the pictures he



1. *Repast*. Manet. Canvas, 65 cm. × 80 cm. Private Collection. Above. 2. Detail of No. 1. 3. Crayon inscription on frame of No. 1.

and most about into a cab and took them to a hastily rented apartment. His love of *plein air* led him to work with his friends, Béraud and Hirsch in Paris, Hoschedé at Mongeron. When he was in the country he stayed also at Bellevue, Rueil and Versailles. Ever enthusiastic, unequal, impatient, he cast aside material which had been used for earlier works, strewing here and there albums, sketches and canvases, or giving them away to people who did not always prize them.

In painting still-life Manet's master was Chardin, to whom he learned the balance and harmony of so many baskets of fine apples or plums, and brioches thick with impasto applied with life. From him he took also the horizontals of tables which formed the solid foundation of his compositions, as well as a certain rhythmical quality in the outlines, which seem cut out and set against his backgrounds. His *Rabbit*, formerly in the Lancret Collection, repeats, inversely, the *Hare* by Chardin. As for the pictures with personages, the *Boy with Cherries* and the *Peaches* are obviously the work of a follower, almost as the work of Lancret and later proceeds from that of Watteau. It is





4. *Hardworking Mother*. Manet after Chardin. On wood, 44 cm. × 38 cm. Private Collection.



Peaches, a Glass and a Goblet. Manet. Canvas, 38 cm. x 55 cm.

Therefore quite probable that Manet questioned Chardin, *ette* in hand. We are not surprised to find Manet's touch in a small canvas signed with his monogram, reproducing the *Basket of peaches* in the Louvre (No. 6). But this picture did not enter the Louvre until 1867, when Manet was no longer working there. However, if we consult the Catalogue of Chardin's paintings (P. Jamot, 1921) we find a very satisfactory explanation: the *Sketch of peaches* was listed as No. 112 in an Exhibition of the French School which was held in 1860 at the Martinet Gallery, boulevard des Italiens. Manet, an habitué of this Gallery, exhibited there in 1862 fourteen canvases, one of which was *Music in the Tuileries*. He must have made his copy at that time. The first still-life by Manet catalogued by his biographers was *Dish of Oysters*, 1862 (P. Jamot, fig. 412). It was, however, in 1864 at Gennevilliers that Manet made a series of studies of oysters, of which the Louvre possesses a typical example; while in Boulogne during the same year he made many studies of fish, reaching perfection in this genre.

Olympia's bouquet and the masterly scrap of colour, ochre and blue, in the left-hand corner of the *Lunch on the Grass*, painted in 1863, prove that in this subject matter the artist's experience was fed on many previous studies. The *Peaches* (No. 6) are painted in a less highly developed and less supple style than that of the copy made in the Louvre; although this very Chardin-like composition already shows a bold and colourful treatment of his subject. It may be assigned to a year between 1855 and 1858. The *Peaches, Pitcher and Glass* (No. 7) which bears the signature of Manet, must be described as a very success-

ful work 'in the manner of' Chardin; for we know of no picture exactly resembling it by this master.

The important still-life here reproduced *The Repast* (No. 1) has not yet reached the stage of simplification and of a certain flatness of modelling which characterise Manet's work about the year 1864. It is a work of pre-maturity, painted in 1860 or shortly after, but very finely conceived. On the white cloth, which seen in this perspective looks like a lozenge set within the rectangle of the canvas, are arranged, in steep perspective, some grapes on a dish, some peaches and a basket of plums, together with a brioche and a knife. The rippled cloth is illumined from a window which receives a north light and therefore throws cold blue shadows. On it a pyramid of peaches glows with a dominant clear yellow, merging into orange, rose and violet. There is also one of Manet's favourite brioches, like the one he gave to the youthful J. E. Blanche to paint when the latter came to his atelier to ask for advice. This brioche is burnished like a pot from the kiln, bluish-black on its plump curves, and the pale ochre and reddish ochre of buttered flour in its hollows.

These details, painted with such perfection, are easily detected in Manet's work. His brush strokes are obvious. The fact that a picture of this quality was not identified earlier can only be explained by pointing out that it was known only under the thick layer of a greyish varnish mixed with glue, which was with the utmost difficulty detached to reveal what lay underneath. Manet did not sign it, but it must be remembered that out of four hundred and fifty-three catalogued paintings by the master only two hundred and thirty bear his signature. Nevertheless, on the





On the left, 6. *Peaches and a glass of Wine*. Manet. Canvas, after Chardin in the Louvre.

On the left, 7. *Peaches, Pitcher and Glass*. Manet. Canvas.

On the right, 8. *The Rabbit*. Manet. Engraving after the picture.

On the right, 9. *Pen and sanguine*. Manet. Engraving after the picture. No. 34, *Graphisme* Manet 1961.



back of the original frame on which the canvas was stretched is written in crayon a note of the dimensions and Manet's signature, which a handwriting expert has kindly verified, as he has also done with the lines traced on the back of the *Hardworking Mother*. The luminosity of this canvas recalls the *plein air* painting which was to become the rallying cry of the Impressionists in the second half of the century. At first glance one might think of any work by Renoir, the only master capable of presenting this richness of colour allied with correctness of modelling. Chardin is still present in the painting of the peaches but the influence of Caravaggio and Delacroix is no longer felt.

The *Hardworking Mother* and the *Benedicite* (see *Graphisme* II, No. 95, reprod.) still show the interest felt by Manet for Chardin the painter of intimate scenes. His *Hardworking Mother* is almost treated: it has become a Manet because of its bold simplifications and its new inventions of delicate, clear harmonies. The exquisite greenish yellow of the needlework covering the woman's dress contrasts with the rosy red of the wool on the winding reel

and the claret-coloured piece of furniture on the right. On the white dress of the principal figure the accumulation of layers of impasto is achieved by means of a small square brush, with repeated strokes—the same action is seen on the corsage of the Virgin in Murillo's *Holy Family* (*Graphisme* II, No. 84). On the back of the panel Manet wrote in crayon very clearly: 'Jeune ménagère, d'ap. Chardin' (No. 3).

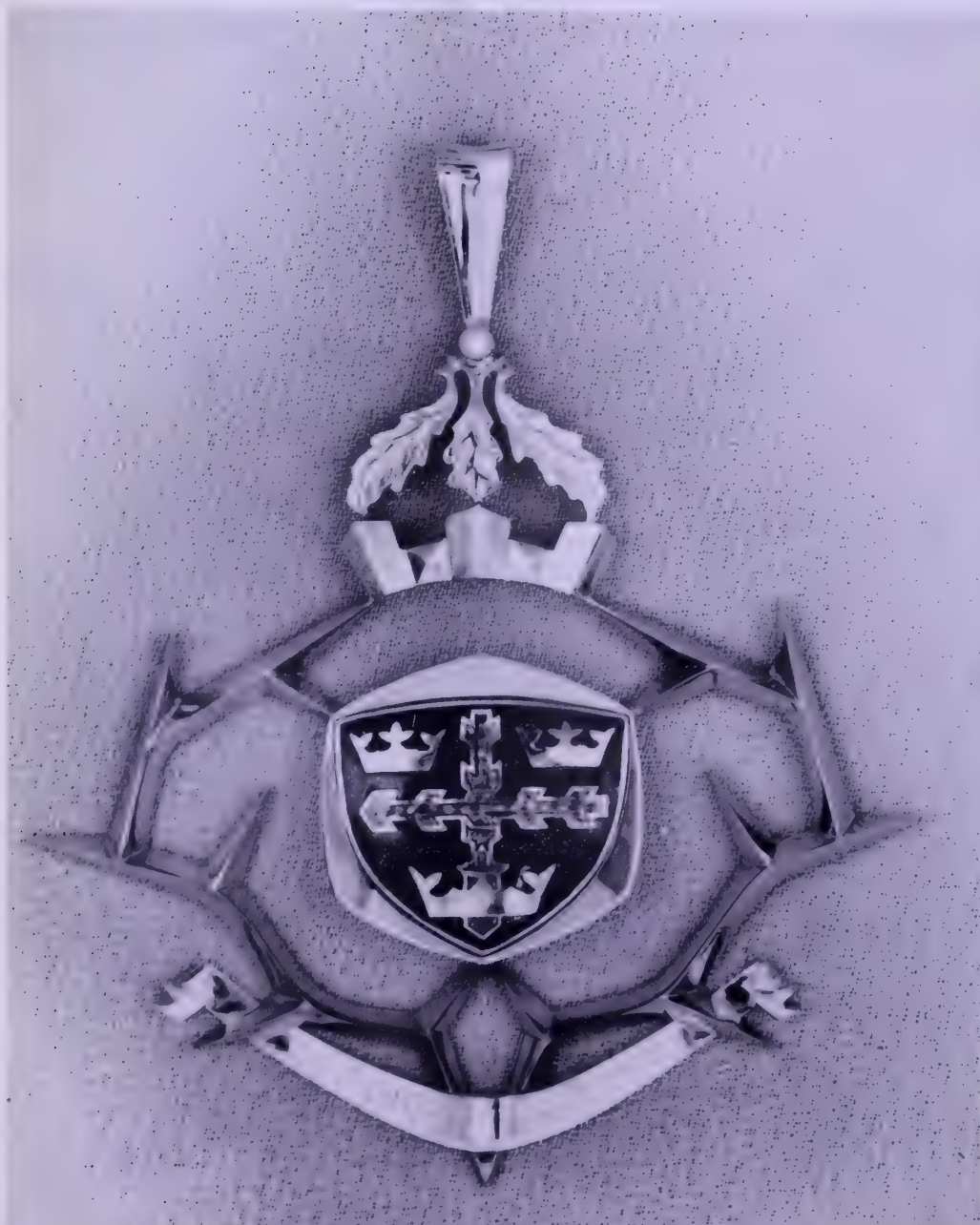
Copies from the master painters, made by artists who themselves became famous, cannot be placed in the same category as reproductions by good pupils, whose only ambition is an exact and faithful replica. They are more correctly considered as *dialogues*, in which the sense of colour and rhythm peculiar to the artist creates a new climate. The part of copyist in this dialogue may be more or less important according to the mood of the day. Certainly it is less important in the copy of the *Benedicite*, which in places reveals a literal rendering of every detail. The clever painting of the *Boy with Cherries*, executed in 1858, a stage in the formation of Manet's style, was the result of these studies.



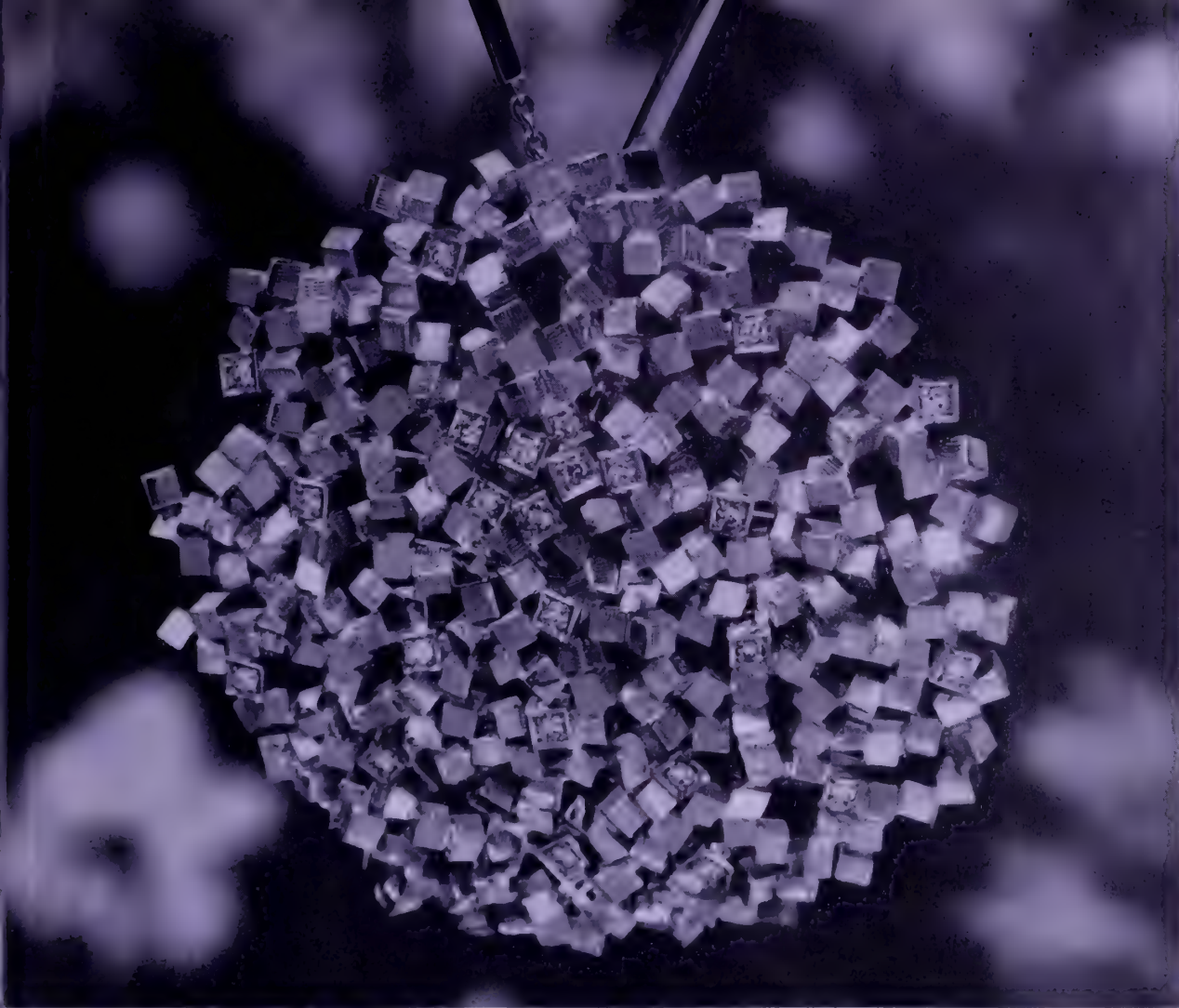
1. A fine bold badge, for the Justices' Clerks' Society. The badge is made of yellow and white gold. The book is enamelled blue.

2. Badge and chain for the Mayor of Lincoln. The badge is made of yellow and white gold. The activities are symbolized in the decoration, by for instance wool fur at the edges.

3. Badge for the Sheriff of Nottingham, in yellow and white gold and enamel.



4. (facing page) Pendant which won second prize, German Goldsmiths' Society 30th Anniversary International Competition, 1963—the only foreign prize winner out of 240 gold jewels entered from 10 countries.



Contemporary British Craftsmen: Graham Hughes writes on
the jeweller and industrial designer

John Donald

ARTISTS depend upon wealth. When wealth is considered shameful, as in the French Revolution, art is thought a reverse luxury. When wealth is accepted as normal, as in eighteenth-century England, art flourishes. Today we face a serious paradox: British society is much wealthier than ever before, but with a few exceptions prefers to hide behind a democratic façade, almost giving the impression that uniformity, not individuality, is the general aim. Thus, one frequently talks of one's good bargains, of one's cheapest buys in antique shop or department store, but seldom of one's extravagances; though it may be the second that give the greater pleasure and have the more significance. One is frightened of being thought rich. Wealth is hidden under a 'social cloud, and the private arts, chief among them jewellery, have had to follow.

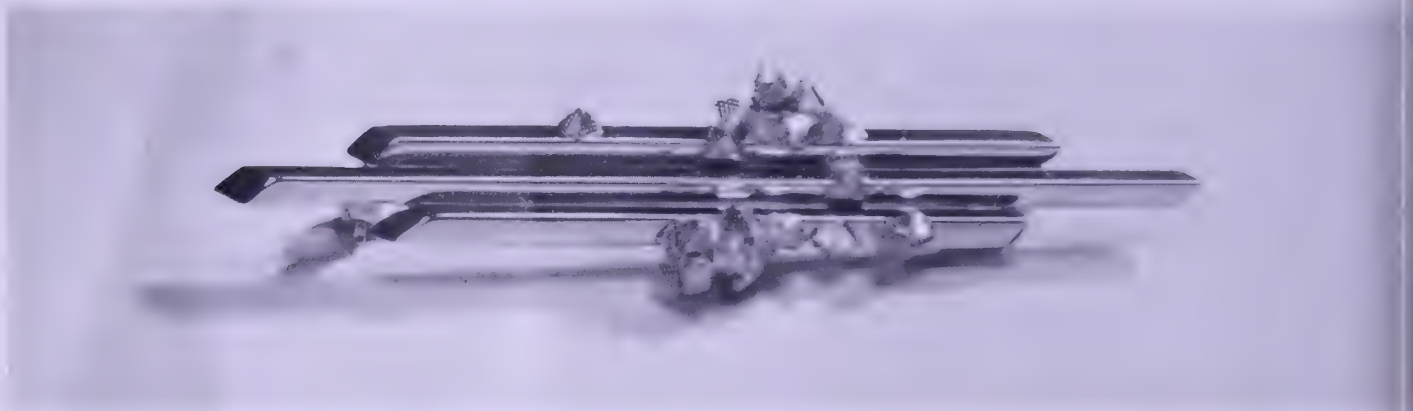
It is true there are more art galleries than ever before, more exhibitions, more auctions, more artistic activity of all sorts,

even perhaps more artists. This is most encouraging. But the situation is not so good as it seems. For one thing, Britain favours committees, committees favour compromise and compromise kills art. For another, even intelligent public patronage is no substitute for the interaction of personalities of the old private commission, the shared drama of creation. Art for public places is flourishing maybe, but that is not the whole of art.

Jewellery, for instance: it is probable that no British museum has ever bought a jewel from a living artist, except for a dozen pieces in the Victoria and Albert Museum. With so little public encouragement, small wonder if hand-made jewellery, like pottery, furniture, glass and the museums themselves, is almost dead. The William Morris Art Workers' Guild sentimental urge in favour of hand work is almost dead, too. In its place are all sorts of excellent schemes for improving industrial production which provide mediocrity out of intolerable ugliness. These



5. Examples of settings tailored to express natural crystalline structure. Left to right, Wulfenite; rose quartz and rubies; rock crystal.



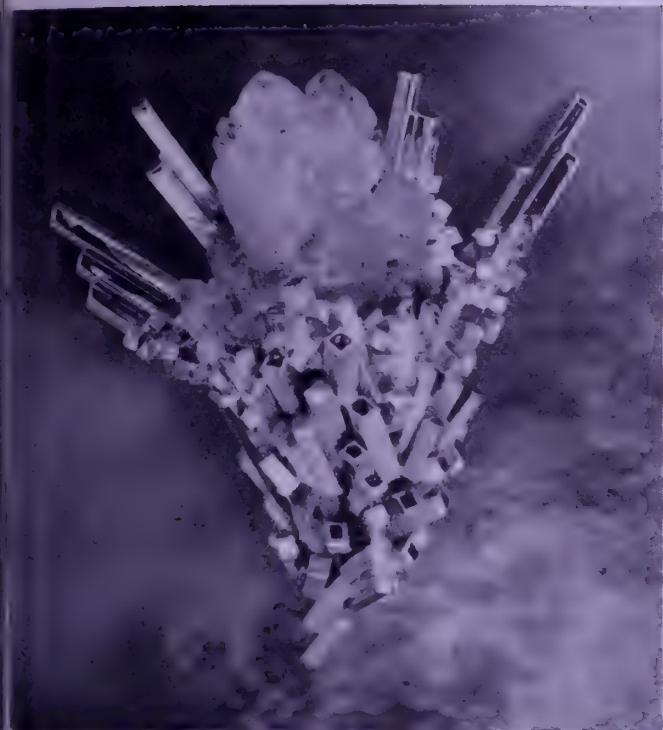
6. Complex effect with simple components, perhaps the most difficult type of design. This gold brooch might cost £30.

ideas are the admirable output of most theorists of applied art, and one day fairly soon mass-produced mediocrity will be generally achieved and will lead to excellence. But mass markets do not change quickly, and meanwhile a small group of hand workers, who languish almost unknown, are already achieving this excellence. This is in itself very exciting, but at the same time irritating because their output should be a general criterion, not simply an individual achievement. In fact, British hand-made jewellery is now the best in the world.

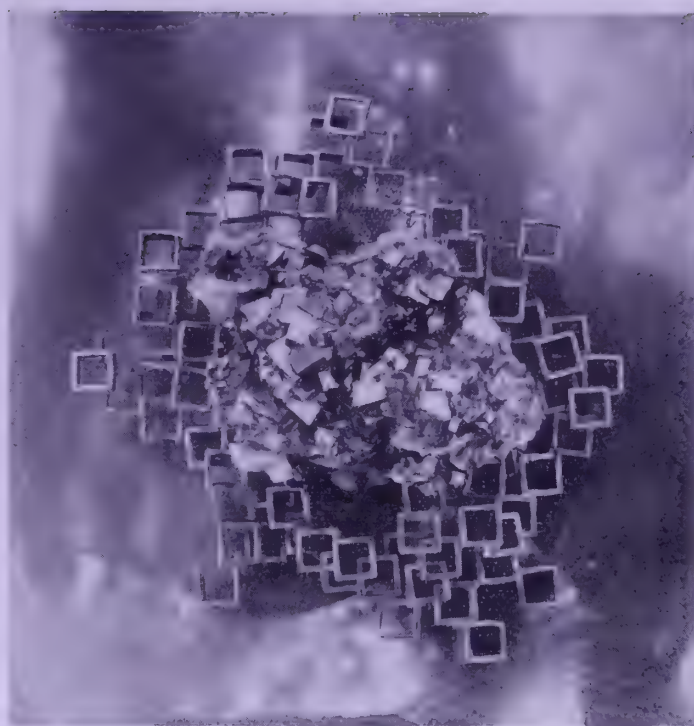
It is at the same time the worst patronised; devoted souls like John Donald really do it for love. Society does not exactly express a crying demand for their products. They enjoy working with their hands not because it yields money, not because of the great heritage of the craft revival movement, but simply because that is the only way to get perfection. Good designers know

what they want, and mostly they find industrial design fails to give it: the gulf between original conception and final practical product is too wide. Designers are selfish artistically to get their own way, and many of them are disillusioned with machine managers before persuading either into total submission. 'Scratch a designer and you find an idealist'; none more than Donald. He likes his own designs—who doesn't?—and he finds the only person who can make them well enough, is himself.

The old type of artist craftsman is perhaps a sad nostalgic survival, hating modern machines and shunning modern society rather an ostrich figure. The new type, like Donald, by contrast positively likes new techniques, likes abstract art, feels part of society; but above all the modern artist craftsman has a creative spark, and this is perhaps the difference between crafts in 1900 and the crafts today. If in 1900 the motive was



Brooch in gold set with rose quartz, rubies and gold.

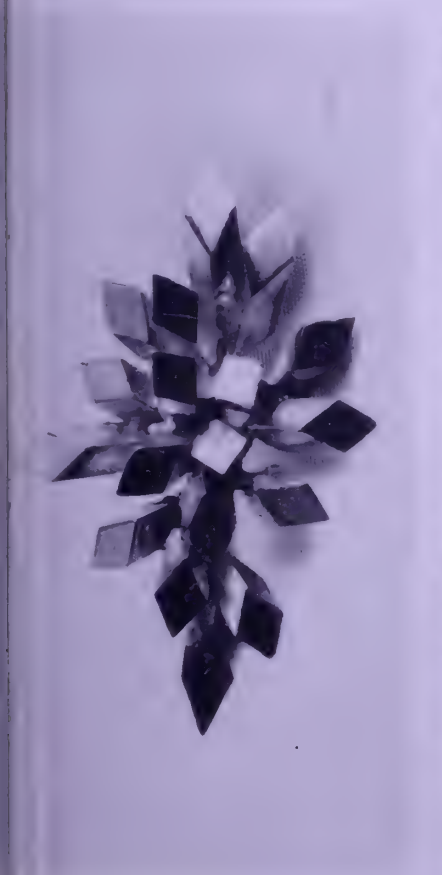


8. Brooch in gold set with iron pyrites.

old brooch.

10. John Donald.

Evening Standard, London





11. Brooch in gold and pyrites.



12. Coat of arms of Birkbeck College, London University, 1960, for the centrepiece given to the college by the Worshipful Company of Goldsmiths. Made in silver.

a sentimental leaning towards hand work, in 1963 it is simply a passion for art. The intervening half century has proved that machines can adequately satisfy the demands of utility. A successful artist craftsman today is artist first, craftsman second, and the gulf between the applied and the fine arts is consequently narrowing. Both are becoming equally valid outlets for imaginative fantasy.

Sir Kenneth Clark, opening in 1963 the new buildings of the Central School of Arts and Crafts, London, itself an important nucleus of craft activity, defined good design, or rather refused to do so. It depends, he said, not upon any dry theory of functionalism, but upon instinct, rather as music and literature do. Fortunately, different people have different instincts, and therefore good design is to some extent a personal matter: one man's meat is another man's poison. Jewellery is perhaps the most intimate

of the visual arts, being related to both fashion and sex: one can therefore measure its aesthetic value only in terms of the response to it of one's own senses, the only general yardstick being the power of creative thought behind it. On this standard, Donald's pieces are very strong, because each one really is a new unique idea.

He is one of the only British jewellers ever to win a foreign award—second prize in the German goldsmiths' society's 30th birthday competition held in Hamburg in 1963. He was the only non-German prizewinner. As there were 240 entries, golden pendants from ten countries, and as the judges came from Finland, Sweden, Switzerland and England, as well as Germany, this was a notable achievement. On present form, like some world-famous British painters and sculptors, he seems almost as likely to win favour in big international competitions as he does

get commissions for his gems from his friends at home. Success in the eyes of the world does not always convince one's own bank manager.

John Donald, like most free-lance artist-craftsmen, earns his various income from sources which do not represent his main life interest; he teaches one day a week in the Central School of Arts & Crafts, London, industrial design department; and temporary art school teaching posts are probably the most lucrative single opportunity available to British designers. He has a regular consultancy from three big companies—Antler for suitcases, Hadley for spectacles, and Halex for hairbrushes. In return, he designs new products for them as and when they are needed; as, tooling up for new industrial products is prohibitively expensive, so that the rate of production is perhaps slower here than one might imagine. A regular salary from teaching and from general industrial design enabled Donald to marry in 1962

and establish his home in what had been his workshop: 28 Queen's Mews, Bayswater, London.

Born in 1928, he studied graphic art at Farnham school of art, and jewellery at the Royal College of Art, London. A golfer of professional standard, he then found himself in demand as a player on the course, and as a male model off it, but hardly anyone would buy his jewels—a very typical situation for any artist setting up his own practice. Eventually in 1959 he won a competition for badges for the Wardens of the Worshipful Company of Goldsmiths who also possess at Goldsmiths' Hall several of his domestic jewels. In 1960 he helped to staff the Company's exhibition in New York, and became a Freeman. The tide had turned. It now remains for Donald to conquer the wealthy world of fashion, as he has already the small but highly competitive circle of modern connoisseurs of craftsmanship.

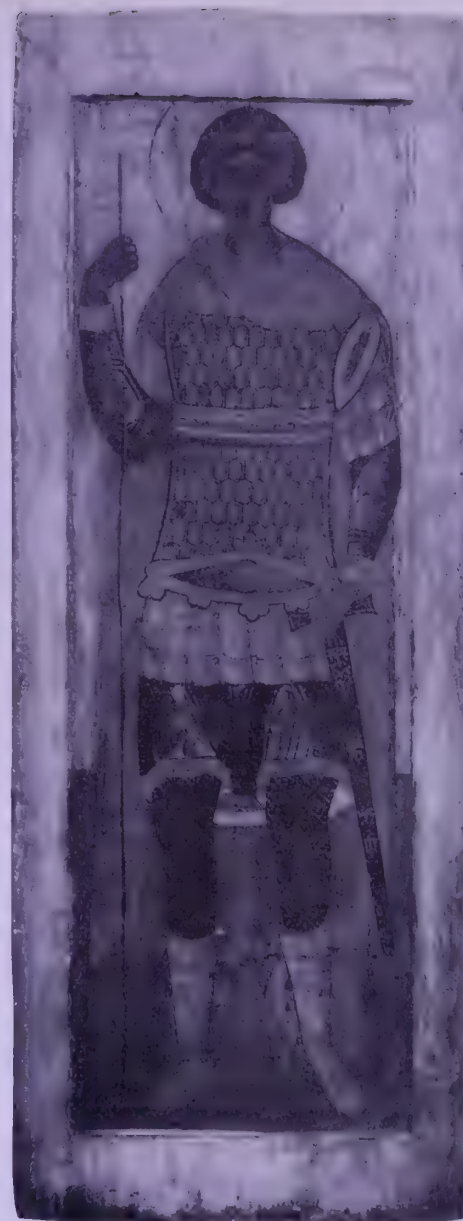
13. Silver-gilt water jug for Exeter College, Oxford, 1962. About 12 inches high.



14. College Cup for Balliol College, Oxford, 1963: a new adaptation of an old type of design, known in this college as a 'Zegadine'. Given by the Glover family to celebrate the college's 700th anniversary.







Left. St. Luke the Evangelist. Sixteenth century, Novgorod School, Russian. Right. St. George. Sixteenth century, Novgorod School, Russian. Below. The Beheading of John the Baptist. Seventeenth century, Stroganov School, Russian.

The new Icon Museum at Recklinghausen in West Germany

BY H. H. HARE

THE emigration of Russian art beyond its homeland is far from being confined to the exquisite bijouterie of Fabergé or the inspiring dances and décor of the Diaghilev ballet. It extends to the much more ancient and traditional art of icon-painting, which, many would suppose, can now be properly studied in the Tretyakov Gallery in Moscow or the Russian Museum in Leningrad. While it is true that no such extensive collections of religious art exist outside Russia, it is surprising how many

icons of outstanding artistic quality and historical interest have already found their way to collections in the West.

The new icon museum at Recklinghausen (near Düsseldorf) in the Ruhr district, is a striking example of this development. Its origin is significant, and highly instructive to those concerned with problems of initiative in art museums. After the Russian revolution of 1917, not only were a great number of the more portable icons taken abroad by escaping émigrés, and later sold



Left. The Resurrection of Christ. Early sixteenth century, Russian. Right. The Conception of St. Anne. Fifteenth century, Novgorod School, Russian.

there, but during the 1920's the officially atheist Soviet government arranged important exhibitions of ancient icons in several European countries, and soon afterwards sold a large number of them in Germany and elsewhere. Dr. Wendt, a cultured doctor from Hamburg, and Professor M. Winkler, a historian of Eastern Europe from Bavaria, were among the first enterprising German art collectors to benefit by this influx of Russian icons. Their carefully selected purchases formed the main contribution to a major exhibition of icons, which, through the initiative of local art lovers, took place in the City Art Gallery of Recklinghausen in January, 1955. This exhibition, the first of its kind to be held in Western Germany, aroused widespread public interest.

Recognising the growing scarcity and exorbitant prices of European Old Masters, and knowing that the art of Eastern Christianity is still very scantily represented in the West, it was felt by those responsible that a valuable opportunity had now arisen to found a permanent museum of Orthodox Christian art, which would be at once original and edifying in its contents, and not beyond the financial resources of a large provincial town, supported by the Westphalian administration. This project received the whole-hearted approval of the local authorities, and negotiations with the participating collectors enabled a number of first-class icons, exhibited on loan, to be purchased, and thus to form the nucleus of a new museum, which was formally opened

in July, 1956. Seventy-three of the exhibits came from the private collections of Dr. Wendt and Professor Winkler.

Through additional purchase, loan and donation, the museum has now acquired a widely representative collection, including three Byzantine icons, some striking examples of the Greek-Italo-Byzantine schools, eight from Novgorod (between the fifteenth and sixteenth centuries) six of the early seventeenth-century Stroganov school, a number of exceptionally fine specimens of the seventeenth-century Moscow school, and some beautiful icons of the eighteenth and early nineteenth centuries, which were wisely decided not to spurn, despite the objections of some iconographic purists, who equate the adoption of post-Renaissance European technique with the decline and fall of icon painting.

How most advantageously to arrange this unique collection posed a number of problems, which have on the whole been brilliantly solved. First of all, it was rightly considered necessary to distinguish icons as works of art from their former main use as cult objects. Therefore a setting was sought, which, though simple and austere, would avoid any attempt to create the pseudo-religious atmosphere of an Orthodox church turned into a museum. An old school building, with all its windows on a quiet square overlooking the Roman Catholic Church of St. Peter, has been skilfully converted for this purpose. Its modest comfortable rooms provide that sense of intimacy which is so important for



above. The 'Fools in Christ', John and Prokop of Ustyug, c. 1700, Russian. *Right above.* Four Saints (left to right: the Grand Duchess Olga of Kiev, Bishop of Rostov-Yaroslavy (1054-1072), Nikita, Evdokia.) First half of the seventeenth century. Russian. *Below left.* The Infant Christ Emmanuel. Seventeenth century, with silver-gilt surround of the same period, Russian. *Below right.* Virgin and Child, c. 1700, Russian.





Left. St. Nicholas the Miracle Worker, c. 1700, Russian. Right. Christ in the Tomb, end of the sixteenth century. Italo-Byzantine School. In all there are over 400 icons, of which the Russian examples form a major part, in the Recklinghausen Museum.

proper approach to paintings, which are mostly small house icons, whose miniature scale, delicate colours and draughtsmanship require for inspection a low glazed vitrine, close to the human eye-level. In these specially constructed vitrines each icon is illuminated with a gentle inward glow from concealed tubular lighting. The Director, Dr. Skrobucha, certainly deserves to be congratulated for the taste, skill and thoroughness with which he has executed these arrangements. The only criticism which might be made here is that the modern visitor's capacity for peaceful and concentrated enjoyment would be increased, if a few more chairs or simple low settees could be provided in these bare monastic rooms.

The placing and juxtaposition of the exhibits has also been carefully thought out. The icons are arranged, not chronologically, but according to the basic religious themes which they illustrate. The four principal themes, used for hanging the icons in relevant comparative groups, are the Virgin Mary, the Holy

Trinity and heavenly hierarchy, the festivals of the Church, the lives of the Saints. It should be remembered that the date and attribution of icons to different schools and national origins are still tentative, and a matter of controversy among experts. German artists worked throughout Russia and the Balkan Slav countries and the geographical location of an icon, without further documentation, provides little convincing evidence of provenance.

The arrangement according to themes, adopted by Recklinghausen, is also well designed to arouse the interest of the average visitor, who is likely to be more concerned with beholding the lively pictorial symbols of the Christian faith than with investigating the history of Orthodox iconography. To give some historical introduction to the Orthodox background, an artist was commissioned to paint on the wall opposite the entrance a representation of the principal towns and monasteries of Orthodox Christianity in the various countries where it flourished.

A Century of English Painting

of their current Loan Exhibition, entitled 'English Painting 1750 to c. 1850', Messrs. Leggatt Brothers of St. James's Street, London, impressively recall how many of the greatest English artists lived within these limits of date and how much is specifically English in character is to be discerned in their choice of subjects and admirable approach to painting. Open-conversation pieces, with a suggestion of sporting activity, animal studies, landscapes and pictures of rural life are main themes and the first category provides a number of interesting comparisons. Gainsborough's delightful union of landscape and figure appears characteristically in his *Portrait of a Sportsman with his Gun and Two Dogs* and the particular sympathy and skill with which he painted dogs can be well appreciated.

More elaborate variants on the theme are to be found in paintings by Zoffany and Alexander Nasmyth. Zoffany's *The 3rd Duke of Richmond out shooting with his Servant* (c. 1765) shown below and a recent discovery, is revealed after cleaning as a candid composition, very elegant in the painting of the nobleman and his negro attendant whose coat and jacket provide an evening note of colour, while the landscape, though more theatrical than that of Gainsborough, is harmoniously contrived and touched with light. There is less of atmosphere but much of the quaint detail of an attractive kind in Alexander Nasmyth's painting of Patrick Miller and his elder sons returning from shooting and greeting the remainder of the family (1782). George Stubbs's mastery as an animal painter can be seen in *Bay Horse and White Dog near a Lake* (1769), and the exhibition brings into view the superb panels *Reapers* and *Haymakers*, shown in the memorable exhibition of Stubbs's art at the

Whitechapel Art Gallery in 1957, those idyllic representations of country life in which the beautifully calculated design was evidently based on careful studies from life. Stubbs's follower among painters of the racecourse and its characters, Ben Marshall, appears as a portrait painter of admirable simplicity and directness in his *The Jockey Boy*.

A celebrated painting by George Morland, often exhibited in representative shows of English art, is the *Evening, or the Post Boy's Return* in which his typical characters and farm animals are combined in a tour-de-force of composition. A curious contrast is provided by James Ward's *The Bunch of Grapes Tavern* (1827) which seems almost to caricature Morland's rustic scenes and to add an exaggeration of Ward's own romantic style.

The great landscape succession is represented in paintings by Wilson, Gainsborough, Crome, Constable, Bonington and Turner. Constable's *Hampstead Heath* (1827) animated throughout with the movement and sparkle of light, is a work which the artist himself thought of as most successfully realising his aims. Turner is far removed from him in the poetic classicism of his *Mercury and Herse*. The Englishness of the Norwich School is concentrated in the picturesqueness of boathouse and stream in Crome's *Pockthorpe* (c. 1816) and the attractive view *Beccles Church* by his pupil, James Stark. Attention has been directed in recent years to aspects of Landseer's art less familiar than his humanised animals; and in *Glenfishie*, albeit with less than Turner's sense of mountain grandeur, he gives an able study of Scottish highland scenery. The exhibition, which is held in aid of the National Art Collections Fund, is on view until November 1.—William Gaunt.

Ben Marshall. *The Jockey Boy*, 23 × 19 inches. Right. John Zoffany, R.A. *The 3rd Duke of Richmond out shooting with his Servant*, 64½ × 53 inches, recently discovered in a Sussex art sale.



Five Centuries of Terracottas

J. D. STEWART

LAST year Mallett at Bourdon House, London, broke new ground with an exhibition of nineteenth-century French animal bronzes. Their winter exhibition this year—'Sculptures in Terracotta; small terracottas and bozzetti of five centuries'—shows the same originality; for there has never been a show in London devoted exclusively to this medium. Moreover, all the pieces are for sale, unlike the otherwise comparable terracotta exhibitions held in Paris in recent years by Messrs. Cailleux and Wildenstein. The exhibition opens on October 22 (Private View October 21) and closes November 9. Once again a scholarly catalogue has been provided by Dr. A. Ciechanowiecki.

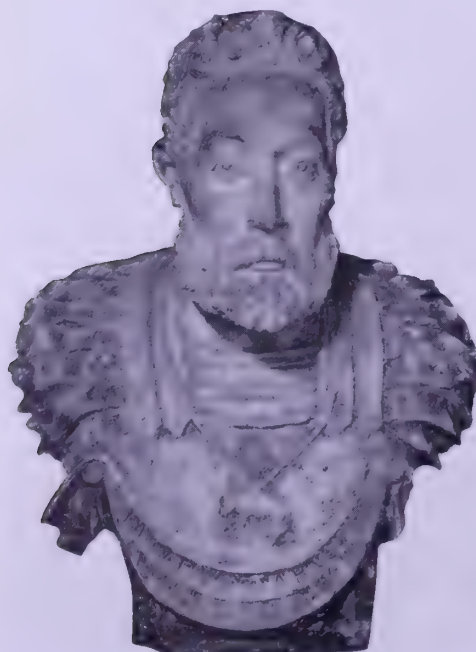
The exhibition consists of about eighty-five pieces, ranging from a charming early fifteenth-century north Italian Madonna and Child through to works by the twentieth-century sculptor Halou. The earlier centuries are understandably sparsely represented, for the material is a fragile one, but the gaps here are more than accounted for by a splendid life-size bust, seen at left below, of Ranuccio Farnese, fourth Duke of Parma and son of the great warrior Duke, Alessandro. The bust is attributed to Francesco Mochi (1580-1654), who worked for the Duke for seventeen years, producing his most celebrated works, the giant equestrian statues of the Duke and his father, still in the Piazza Cavalli at Piacenza. The bust is clearly a bozzetto, perhaps for a bronze or a marble, yet it is a convincing work of art in its own right, with superb formal qualities—the contrast of the sharp features against the open curving forms of the drapery and the collar—and variety of texture. Mochi complained of the difficulty of obtaining sittings from the Duke, yet the bust is equally convincing as a portrait.

The golden age of the terracotta was undoubtedly eighteenth-

century France, and it is in pieces of this period that the strength of the exhibition lies. Many are signed and dated, or otherwise documented: e.g. a pair of portrait plaques by Elie-Jacques Lantier decorated with shells, fish and coral—the 'spongy' effect which shows great 'truth to material'; a bust of a woman by Lucas de Montigny and one of Fontenelle by J. B. Lemoine; a large mythological scene by Koslovsky, a Russian who worked in Paris and was influenced by Clodion. Clodion himself is represented by two pieces, one an ornamental group of a nymph and putti, the other a plaque of a satyr and putti. The former is conventional and highly finished; the latter is much fresher and more spontaneous. Yet for sheer spontaneity, perhaps the best piece of this period is the plaque by J. C. Marin, also seen below. It demonstrates admirably the freedom and variety of expression afforded the artist by terracotta.

However, the tradition of terracotta work did not end with Clodion; it was carried on and developed in the next century by such sculptors as Carrier-Belleuse, Carpeaux and Dalou. These artists and others are well represented, as one might expect on historical grounds, and also from a firm which has helped greatly to develop a taste for a hitherto unjustly neglected period.

The exhibition should arouse considerable interest, not only because of its novelty, but by the quality and variety of the work itself. Sculpture, perhaps over-popular with the Victorians, was completely neglected between the wars. In recent years, however, both museums and collectors have shown a revived interest in it, as has the interior decorator—the bleak interiors of the 'thirties are out of fashion. Prices are certainly a factor in the change—sculpture is still enormously cheap compared to painting—and it generally takes up less space as well.



Life-size bust of Ranuccio Farnese, fourth Duke of Parma, attributed to Francesco Mochi (1580-1654), and an eighteenth-century plaque by J. C. Marin.



Flowers that bloom in the Winter — at the Leonard Koetser Gallery

NOW that the ingenuity of atom scientists has caused catastrophic climatic weather conditions over the world's face, we can no longer, with certainty, reckon to observe the seasons as they used regularly to occur. It might therefore almost be well to disregard them and, instead, resort to the Leonard Koetser Gallery in Duke Street, London, in 'Spring' and 'Autumn'. At those times one can always be certain of finding small, stable and beautifully composed bunches of summer flowers, a winter scene with skating figures, magnificently splendid Venetian scenes of high pageantry, or the tranquil backwaters of such rivers or sea estuaries. In his current exhibition Mr. Koetser covers all these artistic delights in their varied categories. There is, for example, a delightful pair of flower paintings by Hieronymus Bosch. Here red and white streaked tulips, pink and white roses, and other garden extravaganzas rest in a green glass case in an architectural recess, on which a minute drop of water is about to fall. An equally delicious flower composition is provided by another Dutch master, Verbruggen, where, in the background, a elegantly laid out formal garden which stretches away to the clouds on the horizon. And for the horticulturalists, that particularly talented pupil of William van Aelst, Rachel Ruysch, has signed a work composed of three beautifully formed, ripe and gold peaches which are caught in a sudden shaft of sunlight.

In the category of Dutch genre scenes, of which the Leonard Koetser exhibitions are invariably so representative, there are two works by Theobald Michau: one showing a shimmering expanse of silvery blue ice on which peasants are skating, and the other

peasants grouped and conversing at the end of a summer's day. In another pair of small works, on copper, by Bredael, peasants are dancing outside an inn and by a riverside cottage; in a signed and dated (1644) work by David Teniers the Younger, a young man is playing a guitar at a cottage fireside; and a covered wagon with passengers has emerged from a wood on a sandy track in the precise manner that one would expect from a Brueghel.

Turning to southern Europe from Holland, we find two outstanding works by Francesco Guardi, both with all the mastery of composition and presentation associated with this artist: a view of the Church of the Redentore, with motionless blue Venetian waters in the foreground, and secondly a vast expanse of lagoon on which a host of sleek black gondolas and elaborately decorated barges are making course to the island on which stands the massive tower of the Fort of S. Andrea, its golden brickwork shining in the sun's rays.

Since it so satisfactorily confirms the fact that Samuel Scott, in his own way, did for London, topographically, what Canaletto did for Venice, it is a delight to see his very interesting *Westminster Abbey from St. James's Park* with Rosamund's Pond in the foreground (see below) in this Koetser exhibition. This work admirably illustrated Scott's power of giving pictorial charm to architectural subjects; adding, in this instance, figures in the landscape of St. James's Park. Horace Walpole is known to have admired Scott's works, and to have acquired a number for Strawberry Hill. It is on these city scenes that Scott's reputation largely rests, and which today makes the acquisition of his works such a competitive exercise.

Samuel Scott. *View of Westminster Abbey from St. James's Park, with Rosamund's Pond in the foreground*. Canvas, 25 × 57 inches (No. 226 in the 25 Park Lane Old London Loan Exhibition, 1938).



Kitaj's drawings from life

JASIA REICHARDT

R. B. KITAJ—painter, intellectual, bibliophile—aged 30, American by birth and domiciled in England since 1958, is one of the few exceptional artists to have gained recognition with their first exhibition. During casual visits to the model room in Oxford and London, between 1958 and 1961, he produced a number of life drawings, of which these are four.—Editor.

IN the work of a painter or a sculptor, the process of drawing can fulfil a number of different functions. Sometimes it may be no more than a stage between an idea and a painting, or the interim activity between seeing an object and its final transformation in paint on a canvas. It can be no more than a visual shorthand, or the means of making studies in manipulation of form, volume, expression and light and shade. None of this is the case with R. B. Kitaj, whose drawings from the model bear little or no relationship to his paintings, nor act as visual notes or studies. Each of the drawings from the model reproduced here, represents a total of some twenty hours spent in the life-room during the three years that he studied at the Ruskin School of Drawing, Oxford, and the Royal College of Art, on a post service grant until 1961. In both painting and drawing Kitaj works very slowly (he produces no more than ten paintings a year), and in both, one can find that very individual quality of his—the extraordinary and rather significant combination of the traditional and the avant-garde.

In his paintings, the themes often stem from literary sources—they deal with exceptional circumstances. They reveal Kitaj's concern with violence, anarchism, philosophy, politics, literature and history, and contain the visual paraphrases of often obscure events embedded in the turbulent history of central Europe. In his first one-man exhibition, held last February at the Marlborough New London Gallery, he showed a number of paintings of which the sources were clearly revealed, in both the catalogue material and carefully written out notes pasted on the canvas. The subjects of these paintings were, among others, the murder of Rosa Luxemburg, Dan Chatterton, Spanish Civil War, and Sorel's book 'Reflections on Violence'. It is not necessary to be familiar with the themes or the background of Kitaj's paintings in order to appreciate them, or understand them, but as the artist had said himself when asked about the obscure sources of his work—'the intellect has its own pleasures', and a painting can be enjoyed on a number of levels.

Kitaj is fascinated by the relationship of ideas which appear contradictory and images that are disparate. In one of his paintings entitled *Certain forms of association neglected before*, he presented a figurative image (a scene with people in an interior) side by side with an abstract pattern. This also applies, though in a

different context, to his life drawing. These are basically analytical drawings in which Kitaj has aimed at a very great degree of intensity which emerges only after a considerable time had been spent on them. He does not deviate from the original—the figure in front of him—until the very last stages, when the implications of the form he is rendering on paper are somehow absorbed. In his case the life drawings, of which there are very few examples, are the results of a concentrated, intense probing process, that has referred to as a 'search for contour'. Working with a charcoal pencil and doing a great deal of rubbing out, the pencil sometimes catches and tears the paper which is too thin for drawn image to be retrieved. Each model has a specific character, an identity, and this is as important to Kitaj as the actual form that this assumes. He is against an anonymous human image representing a prototype, and feels that only an individual, an identifiable human image can stand as a symbol of humanity.

At the first glance the drawings may appear conventional, but it is in the way that Kitaj manipulates space that one realises that his approach to the drawing of a figure is far from traditional. The lines that describe volume of his subject are often traversed by straight horizontal, vertical or diagonal lines that relate either to the background of the model or nothing other than the space and the size of the sheet of paper he is drawing on. It is this method of compressing volume and organising space without relying on perspective and suggesting different planes with the means of one figure and a background, that seems unexpected in what is otherwise a straightforward drawing from life.

Some ten life drawings were included in Kitaj's exhibition which revealed him to be an artist of great talent and considerable influence among the younger painters in London. It is exceptional to see such drawings in an exhibition of an artist who intellectually and stylistically (although his work is basically figurative) belongs to the avant-garde rather than convention. But the reason among others, which made these drawings fit in so well with the paintings that are essentially literary in content, is that the careful quality of drawing in charcoal is very definitely related to the various drawn images in the paintings, and to the lovingly handwritten notes that are the integral part of some of them.

1. Drawing, 1958 (Man), 15 × 10½ inches, pencil. Coll: the artist.
2. Drawing, 1958 (Girl on Bed), 13½ × 13½ inches, pencil. Coll: the artist.
3. Drawing, 1958 (Seated woman with holes in paper), 19 × 13½ inches, pencil. Coll: the artist.
4. Drawing, 1958 (Old Woman), 17½ × 13½ inches, pencil. Coll: the artist.









The Connoisseur's Diary

Winter Exhibition at the Queen's Gallery :
Pewter Collectors : Art of Raymond Lister

In addition to the exhibition of Spanish Art, Goya and his Contemporaries, to be held at the Royal Academy of Arts this winter, a further attraction in London will be an exhibition of 'Royal Children' which Her Majesty Queen has graciously caused to be arranged at the Queen's Gallery, Buckingham Palace, opening on November 5 (until March 1).

French Terracottas

THE latest number of *The British Museum Quarterly* announces the acquisition by the Museum of a number of important Greek and Roman terracottas, there is certain to be a great and much more general interest in the terracottas and bozzetti of five centuries. The collector in the 'Sculptures in Terracotta' exhibition opening at Messrs. Mallett at Bourdon Street, London, at the end of this month (see p. 110). In the scholarly catalogue which he has prepared for it—as he did with his nineteenth-century French animal sculptures in bronze exhibition last year—Dr. Andrew Ciechanowicz will again charm connoisseurs of art; and will induce a new light to a branch of art which has not yet received full appreciation. The great strength of this forthcoming exhibition lies mainly in the soft and altogether charming tones achieved in this terracotta medium, particularly in the French eighteenth-century ones, many of which are signed and dated. The bozzetti have a special freshness and spontaneity which gives them unusual charm and attraction. A striking example is the bozzetto for the head of the equestrian statue of Louis XIV by Girard. All this is new ground for collectors (and dealers), who should take advantage of it, before prices start to jump.

'Homage to Fionnuala'

THE art of Raymond Lister, that most versatile many-sided artist in the High Renaissance tradition—likewise an illuminator, miniaturist, draftsman, head of a famous firm and design-metalworker, gifted writer on poetic and on technical subjects, connoisseur and collector—is even better known. 'Homage to Fionnuala' the title of an exhibition of his paintings and decorated books held last month at London's Association of British Artists' Galleries. This consisted of twelve miniatures in particular and included examples of Lister's exquisitely etched landscapes, with overtones from Oriental

A striking example of English cabinetwork, in the French manner: of tulipwood with etched flowers in various woods, 53 inches by 33 inches high, 21 inches deep. Formerly in the Everhulme Collection, now in the possession of Messrs. Howard, 8 Davies Street, London.

painting and from Samuel Palmer and the Blake circle, paintings of Balinese dancers, fish, and several inspired by the legend of Fionnuala. This myth, the subject of Thomas Moore's poem, has always fascinated Raymond Lister, and his illustrations to it capture all the romance, strangeness and beauty of the story. A group of decorated books which Lister, as head of the Golden Head Press, Cambridge, has produced was also on exhibition, and included his own recently published 'The Song of Theodosius'. As one who was present I was also fascinated by his lecture on Yeats, Blake, Calvert and Palmer at the 4th Yeats International Summer School, Sligo. This was a subject on which he was well qualified to speak, since his critical biography of Edward Calvert is a work of importance.

Diary Date: Pewter

FROM the proceeds of a bequest left to it by the late Dr. Blake Marsh, the Society of Pewter Collectors (Hon. Sec. Mr. J. L. Grant, The House on the Bend, Sea Lane, East Preston, Sussex) has restored two fine early seventeenth-century flagons at Cawston Church, Norfolk, and provided an oak cabinet to contain them. The Society has a few vacancies for new members, and will hold its next meeting on October 19.

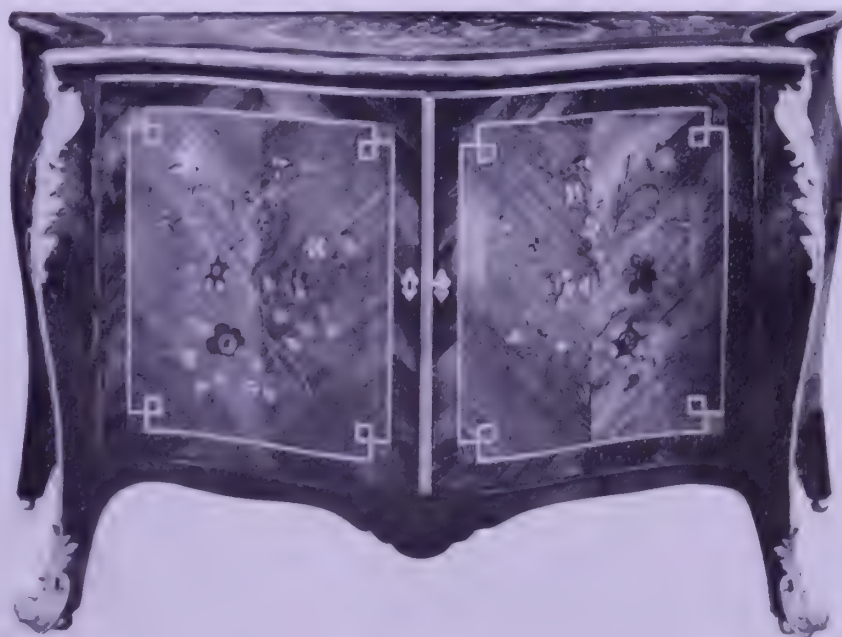
An English Commode

EIGHTEENTH-CENTURY commodes of French manufacture, and versions made by English cabinet-makers, have been very much in the public eye recently, echoing their success of

two centuries ago; for when, in George II's reign, French fashions began to exercise a powerful influence in England (and became, as a hostile English critic wrote in 1739, 'the epidemical Distemper of this Kingdom'), no piece of French furniture made a greater impact than the commode. Its attraction lay in its novelty and in its demand for skilled decorative treatment, owing to its prominent position in the most important rooms of the house.

The earliest English commodes (from c. 1740) were entirely of mahogany, carved in the rich taste of Kent's baroque phase; a little later many japanned examples were also made. It was not until shortly after 1760 that marquetry, out of fashion with the advent of mahogany, was re-introduced to decorate them.

The fine example illustrated here, of tulipwood and of date c. 1760-5, shows how English commodes at first copied French inlay of floral form. As can be seen in the admirable examples on the front and top, English cabinet-makers now employed a greater variety of delicately-coloured woods than did their predecessors in the marquetry of the late Stuart period. In this commode the serpentine front and sides, the outward-curving legs, and the bright ormolu mounts on the sides and feet all follow the lines of contemporary French models. The two-doored front became fashionable in France about the middle of the century, and was soon adopted in England. Floral marquetry in the French taste had only a short phase, for it was succeeded by classical decoration after about 1770.





Left, Dame Laura Knight. *Lamorna Birch and his daughters*. Upper Grosvenor Galleries. Facing page, left, J. B. Greuze. *M. Désain de St. Gobert*, ca. 1777, 26 x 21½ in. Messrs. Wildenstein. Facing page, right, Hendrick Danckerts. *View of Winchester Castle*, 43 x 56 in. Messrs. O'Connell and Peter Johnson.

Dame Laura's Exhibition

THERE can be no disputing the fact that Dame Laura Knight is one of the great artists of this century. Indeed, it is difficult to think of any living painter whose style is more accomplished and whose versatility more fruitful. Dame Laura has taken the whole of life as her subject, and there is nothing that she cannot express with assurance. Unlike quite a few well-known painters she has never been restricted by specialisation. Figures, portraits, landscapes, the ballet, gipsies, animals, pictures with a war or industrial significance—they have come from her studio in an unceasing flow. How many hundreds of beautiful drawings she has done in her time only she can compute, and she has probably forgotten a large number of them.

It was with pleasure that I recently had the advantage of looking at some of these in all their vitality and variety; and thereby confirmed the secret of her genius. Her draughtsmanship is of the first order, and on this certain foundation her work has progressed year after year.

I advise everybody who can to go to see her exhibition now running at the Upper Grosvenor Galleries (19 Upper Grosvenor Street, London W.1). Here they will find a retrospective selection of drawings and paintings. None

fail to satisfy. Some, like the picture of Lamorna Birch with his two daughters in a Cornish landscape setting, are very moving in their profound understanding of the subject.

The Decline of Greuze

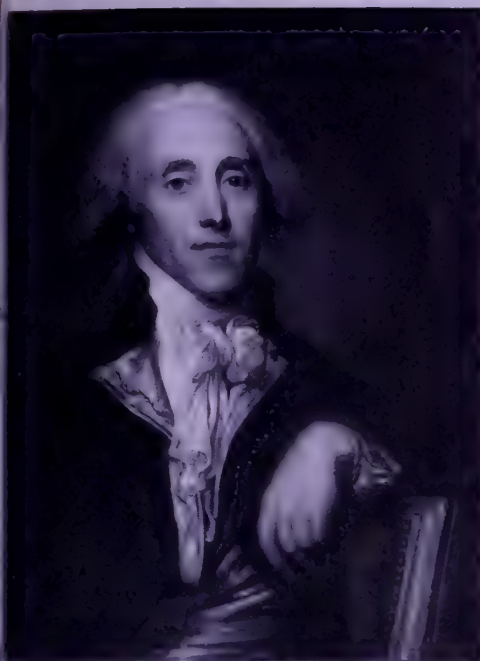
NO other artist suffered a greater reverse of fortune than Greuze. His fame and wealth were enormous. As the Goncourts wrote, 'The highest society, the most important people, the best company . . . the nobility, the princes of the blood, kings passing through Paris came to voice their admiration, in the painter's studio . . .'. This refers to the period about 1777. By 1797 the artist was in despair. The revolution had ruined him as it did other artists of the old régime. On the 28th day of *Pluiose* in the year IX he wrote a begging letter to the Minister of Interior asking for an advance on a picture he was painting for the government, 'having lost everything except my talent and my courage'. Under such circumstances, a portrait painted in 1797 of Monsieur Désain de St. Gobert (Messrs. Wildenstein, 147 New Bond Street, W.1), has touching significance and poignancy. One cannot contemplate it without admiration for its distinction and dignity, and not a little pity for an artist who was a victim of the Terror.

Emerging French Artists

LITTLE known on this side of the Channel, Fernand Puigaudeaux was an artist of exceptional feeling and good colour. Born in 1864, he worked first with Gauguin and Van Gogh at Pont Aven, but cannot be said to have been much influenced by them. The artist's reaction to simple landscape and marine subjects—trees, cottages and ships, has a dream-like quality, with nothing bizarre or coarse either in vision or handling. There is a reverence about one of his larger pictures showing a congregation of people holding candles, and entitled *Le Sortie de l'Eglise*.

Pierre Dumont on the other hand was eclectic and greatly indebted to Cézanne, Van Gogh and Monet, emerging, however, as a personality in his own right before his death in 1911 at the age of 52. He was friendly with some of the art revolutionaries immediately before the first world war and organized with Guillaume Apollinaire the famous cubist exhibition at the Galerie de la Boetie. Durand Ruel sponsored two exhibitions by him. It is said that Dumont's pictures of Rouen Cathedral were admired by Monet with whose paintings of the same subject they have something in common.

A Puigaudeaux exhibition is now running



Kaplan Gallery (6 Duke Street, S.W.1) are a selection of Dumont's paintings can be seen.

Anglo-Dutch

A well known engraving, *The Embarkation of Charles II at Scheveningen in 1660* by Danker Hendrick brought this family of artists into prominence with the king. Hendrick, in turn, ended a portrait of Charles after Hanneman, received the royal invitation to visit England. He was also an accomplished painter in the geographical style and was commissioned to record the royal palaces. A fascinating example of this series is *Windsor Castle*, showing the river and ferry-boat as they appeared in the second half of the seventeenth century. The nature of feudal, Tudor and later architecture study in itself.

The skill with which George Morland could engage three children on a river bank in natural attitudes, with a large tree binding the composition together, is exemplified in a small picture dated 1794.

Joseph Stannard's *Coast Scene, Sunrise, Yarmouth Beach* exhibited at the Royal Academy in 1801, and at the Norwich Castle Museum, 1927, mentioned by Dickes in *The Norwich School of Painting* is an important work by this gifted member of the group. These three pictures were seen at the Oscar and Peter Johnson Gallery (Cadogan Place, S.W.1).

Cramer Catalogue

The catalogues of the Cramer Gallery (38 The Hague, Holland) always present important pictures and bronzes. A recent one includes the work of such masters as Salomon van Ruysdael, Cornelis van Poelenburgh, the van der Meulen, Pynacker Wynants and Berchem. Bronzes by Ricci, Girardon and a Flemish

example of a bull are also notable in this collection.

Old Master Drawings

A DRAWING by Hendrik Avercamp (1585-1634) entitled *An Elegant Couple Skating* recently shown at the Brod Gallery (36 Sackville Street, W.1) is one of many spirited pen, ink and watercolour sketches that this artist did of people enjoying themselves on the ice. There is a series of such drawings at Windsor, and one of golf must be among the earliest records of the royal and ancient game ever done. Born in Amsterdam, and known as 'The Dumb Man of Kampen', Avercamp revealed in precise line and wash everyday incidents in Holland during the first quarter of the seventeenth century.

Another delightful drawing is a landscape by Adam Pynacker, *Landscape with Cattle*, particularly interesting as suggesting this artist's influence on the youthful Gainsborough. A historic shipping-piece is Willem van de Velde's *H.M.S. Mary*, the vessel presented by the Dutch to Charles II in 1660. Ostade, Van Goyen and Lievens were also represented at Brod's.

Change of Address

IT would be difficult to find two more diverse characters than George Morland and Joseph Farington, the one wild and irresponsible, the other careful, correct and censorious. Farington laconically reports under the date of November 4th, 1804, Morland's death in a 'spunging house', and his pathetic funeral.

Two works by these contemporaries hang in Messrs. Frank T. Sabin's new and spacious galleries (9 Albemarle Street, W.1). Farington's woodland landscape is extremely interesting as being in oils, but very like the precise manner of his tinted drawings. Morland's is an important Isle of Wight scene of a fisherman selling eels. It was to the Isle of Wight that Morland fled from

his creditors, but he was not free from the long arm of the law even there, for legend has it that he was all but arrested as a spy for sketching. It was the time of the Napoleonic wars.

One of Morland's intimates, J. R. Smith, is represented with four engravings, *Maid, Wife, Widow, Or What you Will*, as charming and seductive a series of prints as ever issued from the artist's prolific hand.

William Havell, known mostly as a water-colourist, but an admirable oil painter when he chose, is seen at his best in an oil of *Valle Crucis Abbey*, a popular subject with many artists of the time. Farington is amusing on Havell, or 'Havil' as he writes, in May 1806. Sir George Beaumont, having expressed himself disgusted with the taste of the time, hopes that Farington will keep Wilkie, then rising to fame, away from Havil 'and such whose bad taste may injure Him'.

Wilkie's Victoria

AND so on to Wilkie. An equestrian portrait of Queen Victoria by this artist (Maas Gallery, 15a Clifford Street, W.1) is a curiosity in that on being cleaned it revealed traces of a state portrait of Her Majesty underneath by the same artist. Wilkie is said to have painted several portraits of the Queen, one recorded as having been commissioned by the Sultan of Constantinople, and there is a half-length in the Glasgow Art Gallery. The picture at Clifford Street showing the queen entering Holyrood Palace is dated 1840, the year in which the artist travelled to the east, dying on his way home.

Homage, as it were, to Van Dyck is seen in Gainsborough's copy of *Two Monks Reading*, so completely conscious of the Flemish master's style that it could well be taken for an original. There is also a fine unrecorded 1821 Constable of rocks and stream, with a vigorous portrait by the same immortal hand on the reverse.



Above. Albert Irvin. *Moving Through*. Oil on canvas, 50 × 60 in. New Art Centre. (Facing page.) Left. Marian Bohusz. *Crucifixion*, 42 × 32 in. Drian Gallery. Right. Reg Butler. *Study for Man*. Bronze, height: 17 in. Hanover Gallery.

Art in the modern manner

ALASTAIR GORDON

THE great majority of the painters who are trying to get something resolved about the art of this century have to work to their own specifications, unlike their ancestors who painted by contract or commission. It is becoming quite regular for dealers to give contracts to painters, but this is not the same thing as traditional patronage because the painter still does what he likes and not what the collector orders.

Although this gives the painter freedom to pursue his own inspiration it has to be an exclusive and personal quest. He concentrates on those phenomena that affect him personally and deeply. If this makes the scope of his *oeuvre* appear narrow and blinkered to some people, it does at the same time allow him to explore exhaustively a theme or idea with far more concentration than he could give if saddled with the demands of even the wisest patronage.

If, then, Albert Irvin now exhibiting at the

New Art Centre, seems to play variations on themes it is worthwhile looking into his intentions. He is one of those abstract painters whose passionate awareness of the phenomenal world is the core and starting point of his work. His struggling masses of pulsating red shapes penned in by vertical shafts must be considered in relation to his growing and well-earned fame as a pioneer of teaching art to prisoners. Red is the colour of vitality, for living blood: when held captive it develops a frustrated energy, occasionally escaping that which confined it. Irvin sees this dilemma realistically, unsentimentally.

Other of his abstracts, calm and serene, have been suggested to him by majestic pile-ups of clouds which rest upon the roof-tops of his native London, still others by the dark streets and garish lights of the Metropolitan night.

Abstractions they are indeed, but full of evocations of the figurative. This is the point of Irvin's

thesis, he is far removed from sterile hygienic intellectualism. He has an awed wonder of his subjectivity to his surroundings that should not fail to be moving.

The difficulty about Christian painting in our modern frenetic world is that the subject can always be made easily identifiable but that the manner in which the subject is treated calls for a lofty mind and an intelligent artist. Too often it is sentimental and flabby.

There are very few good artists now (more's the pity) dealing with Christian imagery, though most modern painting has—in the widest meaning of the word—a religious content. Picasso's *Guernica*, for instance, is a religious work in the sense that it is a tremendous indictment of man's inhumanity to man.

Marian Bohusz, now having a retrospective exhibition at the Drian Gallery is a religious painter, sometimes metaphysical, sometimes



ally Christian. In his sixty-odd years this itable man has seen a lot more of the ica side of life than most people, for he is a who was imprisoned by the Germans from 1940 to 1945. To paint as he does after such an experience is a measure of the man, for his religious work has an ecstatic vision that is all joy and hope. His subject matter is the most serious of subjects, but where others mistakenly take this as an excuse to be solemn or unctuous he meets it with bold singing colour. He is a true painter in his use of colour and handling of form. It is bold yet controlled, luscious but not really fitting into any type or style, though owing some debt to expressionism like Van Gogh and Munch. He also has that quality, of which Rembrandt was the supreme master, of lighting his pictures from within: that by which he illuminates his figures supernaturally from the paint structure itself rather than relying on natural sources of light from outside the picture frame.

He is a painter to revive sagging spirits who are hooded over by the current tide of cynicism. When Reg Butler won the prize for the Unlucky Political Prisoner it could hardly have

occurred to him that he would be remembered by the public at large for this only: an abstract construction looking like a cage on stilts.

Yet this is indeed what it is—a symbol of captivity. Butler's work, whether figurative or non-figurative, is concerned with symbols.

At the **Hanover Gallery** this summer he showed fewer figures and more constructions, both drawn and modelled, than before. But I think that these constructions are ruminations and that his figures are statements. The figure illustrated is called *Man*. He is an enduring figure like Rodin's *Thinker*, of this age and also of any other age, past or future. He is no individual but ourselves—all of us. What empathy we have with him is a philosophical realisation of ourselves, our aspirations, our reading of history. There is little or no movement in the figure; it would lose power if engaged in any particular activity, for it is symbolic of all activity, mental and physical. It stands on a flat irregular shaped base that could be *Man's* domain—his place in the scheme of the universe.

Butler's men and women would be dull if he saw only the surface contours of form. Inferior sculptors are content to record only this outer

shell. Good sculptors see the inner framework and build out from that to achieve volumes based on sound construction. Like the trained architect he is Butler can achieve this basic requirement of figure sculpture so subtly that one does not find oneself saying 'how clever', which is very clever of him.

The main feast of this month must surely be the exhibition at the **Tate Gallery** of Soutine and Modigliani: a Russian Jew and an Italian Jew who became friends in Paris. It is a disease of young painters of this century to live the life of students in La Bohème, thinking that this is the way to develop genius. But they do not understand that such a way of life can only have real meaning if it is natural and compulsive. There is a tragic splendour in the search for beauty by these two wracked geniuses.

John Bull, and his girl Britannia, should be humble in their presence. He can never feel what they felt. Who knows? Perhaps they envied him?

The Galleries: New Art Centre, 41 Sloane Street, London, S.W.1. Drian Gallery, 5-7 Porchester Place, W.2. Hanover Gallery, 32A St. George Street, W.1. Tate Gallery, Millbank, S.W.1.

International Saleroom



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1. J. F. Herring, Snr. *The Doncaster Cup*, signed and dated 1827, $17\frac{1}{2} \times 35\frac{1}{2}$ inches. £4,200 (Christie's). 2. One of four Imperial spinach green jade screen emblematic of the four Seasons (this one Autumn). £42,000 (Christie's). 3. Commode, transition period Louis XV/XVI, with gilt-bronze mount height 0 m 87, width 1 m 295. NF 20,200 (Palais Galliera, Me. Maurice Rheims). 4 & 5. The Cologne Master of 1456. (4) *The Reception in and Departure from London of the Eleven Thousand Virgins (The Legend of St. Ursula)*; (5) *The Arrival in and Departure from Mainz of St. Ursula*. Both 128×108 cm, DM. 60,000 (Weinmüller, Munich). 6. Thomas Gainsborough, R.A. *Portrait of Maria, Lady Gideon*, $82\frac{1}{2} \times 57\frac{1}{4}$ inches. £54,000 (Sotheby's). 7. One of the two Ravenscroft glass, c.1676, 'Buggin bowls' (formerly in the collection of the late Sir Harrison Hughes, Bt.), lotted separately, £3,200 and £3,600 respectively (Sotheby's). The first has gone to the Corning Museum of Glass, New York, the second has been withheld an export licence subject to the purchase price being refunded to the purchasers (another American museum) by the Victoria and Albert Museum. Those who wish to contribute to the purchase should write to the Hon. Sec. of the Glass Circle: Miss K. Worsley, 50a Fulham Road, London, S.W.3.

£1 - NF 13.71
= DM 11.14.

International Saleroom



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The Art Market

FOR the salerooms, the 1962-63 season (just ended as this issue goes to press) has again been a record one. The total turnover by Sotheby's £10,942,799, unparalleled in the world, is the more remarkable in that it is some 20 per cent higher than the previous year. Christie's show a rise of 7 per cent at £3,750,000. The group of auctioneers headed by Phillips Son and Neale also report a record turnover of £1,562,894; this figure does not include bought-in items and so represents a rather more accurate value of goods sold. The proportion of unsold lots is probably small. Nevertheless the fact that these auctioneers (private companies) publish their turnovers at all is in sharp contrast to the usual practice among public companies in Britain: where it is uncommon also to find a growth-rate comparable to that of Sotheby's.

The Parke-Bernet Galleries in New York had a turnover of \$11,848,966, the second highest in the firm's history. Although they found demand consistently vigorous, prices in general showed no significant rise or fall. In London by contrast, Christie's found the demand so considerable that the increasing shortage of top quality works of art resulted in many new record prices. For example, £17,000 for a pair of James II silver chinoiserie tankards in a sale with the remarkable total of £141,300. At Sotheby's the sale of the Cargill collection of Impressionist paintings contributed £1,043,590 to the total departmental turnover of £5,370,041 for the year. Parke-Bernet claim a record of \$1,242,940 for a jewellery sale. Perhaps the most interesting news from New York however concerns books and manuscripts, when the sale of duplicates from the Lilly Library was attended by buyers from South America and Europe; the increasing emphasis on higher education throughout the world means a rise in the cost of forming university libraries, for competition is ruthless and money plentiful—outside Britain. The upward trend is confirmed by the experience of Christie's and Sotheby's.

Investment in Art

GREATER international liquidity, coupled with a realisation that there is money to be made by shrewd buying and selling through the sale-rooms, has ensured art of a place among the various investment media available today. It is significant that one of the speakers at a conference sponsored by the *Investors Chronicle* was Mr. Peter Wilson, the Chairman of Sotheby's: whose clients, whether buying or selling, came from over fifty countries last year. Mr. Wilson warned the potential art-investor against short-term speculation, and while emphasizing the importance of quality said that to be successful it

was advisable to have some appreciation oneself. Perhaps the best general advice was given at the same conference by the investment manager of a large insurance company: to buy when (a share) looks cheap; and that, the successful investor often moves against mass opinion. Principles which can be also applied to the art market.

In this context, and with saleroom turnovers totalling millions of pounds, the young or impecunious collector may be easily discouraged, but some interesting figures from Sotheby's should put both into good heart. Of a total of approximately 54,000 lots sold, 19,000 went for less than £20, and only 13,000 for more than £100. With demand exceeding supply, the best fetches more and more money, but there are still bargains to be had by the shrewd collector not in a hurry to make a profit. For the connoisseur the 'interest' on his collection is the lasting pleasure it gives.

Porcelain

AN early Wedgwood copy of the Portland vase, with finely modelled figures in white on a black basalt ground: originally bought by the Duke of Marlborough in 1797 for £33 12s., sold at Christie's 1886 for £163 (h. 9½ in. £1,418 Christie's). Chelsea acanthus-leaf saucer, extremely rare only two others known (diam. 4½ in. crown and trident mark in underglaze blue, triangle period, £300 Sotheby's). Nantgarw plate, painted in colours with flowers etc. deep orange border (diam. 9½ in. impressed Nantgarw C.W. mark, £210 Christie's). Capodimonte group of a Sleeping Fisherman and a Girl, who quietly removes his cap, pale colours (h. 7¼ in. by Giuseppe Gricci c.1750, £1,200 Sotheby's). Pair of Worcester broth bowls and covers, only four others known, with gilt-edged cartouches painted in colours, on blue scale ground (w. 3½ in. Dr. Wall period, £336 Christie's). Worcester dinner service en suite with the foregoing (blue square seal mark, £1,500 Christie's). Chantilly ecuelle cover and stand, of oval quatrefoil shape, notable for the delicate painting of its flowered decoration (w. 9½ in. hunting horn mark in red, £240 Sotheby's). Worcester cauliflower tureen cover and stand, green leaves with grey transfer-printed butterflies (w. 6¾ in. £567 Christie's). Strasbourg faience tureen and cover, decorated 'au grand feu' in various colours, frilled and scrolled edges, others moulded in relief, snail knop (l. 16 in. Paul Hannong period, £530 Sotheby's).

Old Master Drawings

HONORÉ FRAGONARD: Monsieur Fanfan jouant avec Monsieur Polichinelle et cie. (9¼ × 7¾ in. brown wash, £787 Christie's).

François Boucher: Study of a triton (19¾ × 1 in. red and black chalk, grey wash, £1,100 Sotheby's). Jean-Baptiste Lallemand: View of Rome (9 × 15 in. watercolour, £273 Christie's).

Old Master Paintings

JEAN-BAPTISTE MONNOYER: pair still lifes of summer flowers (17¾ × 14 in. £2,400 Sotheby's). Francesco Guardi: Torre del'Orologio Venice, with the façade of San Marco (panel 20 × 24¾ in. £6,300 Christie's). Urbino: Death of the Virgin, who receives a candle from one of the apostles surrounding her (panel 30 × 19½ in. dated 1511, £1,800 Sotheby's). Samuel Scott: Action off the Cape of Good Hope 9th March 1757 (25 × 36½ in. pair £1,570 Christie's). William James: Grand Canal with the Dogana and Santa Maria della Salute (29½ × 49½ in. £2,200 Sotheby's). Osias Beert: Fritillaries, rose, tulips etc. in a bronze vase (panel 20 × 18¼ in. £2,625 Christie's). Francesco Codino: Fruit, plums in a ming bowl, etc. (panel 21½ × 28¾ in. £5,800 Sotheby's). Francesco Verla: Madonna and Child, St. John the Baptist, St. Peter, etc. (67 × 48 in. signed, inscribed, dated 1517, £3,360 Christie's). Jan Frans van Bloemen (Orizante): Classical river landscapes with figures (34 × 68 in. pair £4,200 Christie's). Giovanni Paolo Pannini: Classical ruins with soldiers, etc. (24 × 18¼ in. pair £1,000 Sotheby's). Idem: Capriccio of Roman ruins, sculpture, figures (67½ × 86½ in. signed, dated 1741, £8,925 Christie's). Andries Vermeulen: Dordrecht, Wintertime, with skaters, sledges, etc. (panel 20¼ × 25 in. signed, £650 Sotheby's). Guido Cagnacci: Roman charity (53 × 43 in. £525 Christie's).

Modern Art

STANLEY SPENCER: The Alder Tree, Gloucestershire (23½ × 35½ in. 1941, £400 Sotheby's). Jacob Epstein: Dahlias and Sunflowers (22¼ × 17¼ in. water and bodycolour, signed, £1,020 Christie's). Graham Sutherland: Form against Foliage, 1952 (66 × 32¾ in. signed, £2,000 Sotheby's). Paul Gauguin: Portrait of Ingeborg Taulow (2 × 2½ in. pen and brown ink, £210 Christie's). Henry Moore: Woman seated on curved steps, 1957 (h. 7 in. bronze, stamped with foundry mark C. Valsuani, cire perdue, numbered 1/8, £1,200 Sotheby's). Henri Matisse: Tabac Royal (12¾ × 9½ in. pen and black ink, signed, dated '42, £895 Christie's). Ben Nicholson: Porthcurno, July 1960 (43¼ × 59¾ in. signed and inscribed on the reverse, £2,800 Sotheby's). Maurice de Vlaminck: The Manor House (12 × 16½ in. watercolour, signed, £1,112 Christie's).—David Coombs.

Books Reviewed

TUTENKHAMEN: By Christiane Desroches-Noblecourt, published jointly by *The Connoisseur* and Messrs. Michael Joseph, Ltd, 60s.

ON 25th November, 1922, the first stone was removed from the wall closing the entrance of Tutankhamen's tomb allowing Carnarvon, his daughter Lady Evelyn, and Howard Carter a glimpse of the incredible burial treasure in existence. It is this fabulous treasure and all the fantastic of its background that this book is concerned with.

For the reviewer the real problem is where to start and where to end. It is hard to restrain oneself just to dwell on one or another of the precious objects which the plates display. Naturally, it is sorely tempting just to go again over the incredible real history fairy tale of a beautiful youth, perhaps only about 18 when he died, who had been master of the world for nine years and was buried, as he lived, amid splendour which would outdo the wildest film set. Part of this was due to the activities of his fanatical predecessor about whom we are told. Tutankhamen, husband of the legendary Nefertiti, was surely one of the greatest hedonists that ever lived and whose existence seems to have been of unrestrained vitality or perhaps rather amorality that puts the yellow novel in the amateur class. It was he who managed to combine a political revolution with an artistic one which involved the creation of an entirely new capital city designed on the basis of luxury and beauty. But all this the reader will find out for themselves.

In trying to come down to the more prosaic part of the review, this book would seem to call upon its main points. The story itself at which we are hinted, the approach of the book in the context of contemporary book production, and by no means least the illustrations which show the objects and the treasure itself. Since the rest of the book is so full of detail, it is hard to get from it we may perhaps glance briefly at the set up of the book. Though written by a leading world authority and illustrated by a leading world photographer this is not a formal art history. It seeks rather to bring the situation alive to any normally intelligent reader and to convey the art and the history of the period when both were at the highest peak of achievement. It was also one in which art really was an integral part, both of the daily life, as well as the elaborate ritual burial of the individuals whose life made history.

While the text unfolds the background story, the presentation of the works of art is wisely left almost entirely to the visual impact of the photographs interleaved throughout the text. These include some 75 in colour illustrating the treasure itself, accompanied by a further 200 in black and white. Of really outstanding technical excellence, as these plates bear witness, the photographs were taken specially for this

book. This indeed was a saga in itself as each piece was removed from its case under the eyes of curators, police and guards and attendants. The illustrations certainly afford an unparalleled revelation of the richness, the craftsmanship and the consummate lyrical artistry of the Amarna period.

At times the sheer richness of the gold, as in the great mask (plate XXVI) or of the colour as in the jewelled necklace (plate XXXVIII) overwhelms us. But whether it be with such pieces or simpler objects like the little games table (plate XLIXb) the superlative beauty which characterises the Amarna workshops is everywhere apparent. It pervades the whole group of galleries in Cairo as also the pages of this book. If we have any criticism it is perhaps that of the still unanswered problems of exact colour printing in large runs. This is, of course, the perennial nightmare for all producers of art books in colour. No doubt in a few years this trouble will be overcome but, as yet, exact colour in one detail means that something has to be sacrificed elsewhere. In this book the average certainly equals the best in its field and as accuracy has been concentrated on the objects rather than the backgrounds the latter sometimes appear rather out of balance.

But to return to the text. If the story should at times seem to pass the bounds of belief, it is none-the-less taken entirely from archaeological discoveries. These have been most scrupulously worked upon by Mme Desroches-Noblecourt, who is not only conservator in the Egyptian Department in the Louvre, but has had long field experience in Egypt, and recently acted as adviser in connection with the records of monuments threatened by the Aswan Dam.

Any deductions or conclusions must, therefore, command serious attention and should specialist Egyptologists question any detail in this reconstruction of the life of a pharaoh of 3,000 or more years ago, any real differences may well be less than those of some contemporary generals writing of a last war campaign.

In any event, the works of art are still preserved and are pictured here for all to see.—H. D. Molesworth.

MEISTERWERKE DER IKONENMALEREI: By H. Skrobucha. (Recklinghausen, Western Germany: Verlag Aurel Bongers.)

HEINZ SKROBUCHA, director of the new Icon Museum in Recklinghausen, West Germany has provided a much-needed short survey of the complicated history of icon painting, in an admirable book which is at once compact, intelligible, and adorned with sixty superbly reproduced full-page colour plates.

In his concise chronological account of local variations which characterised icon painting in different parts of Byzantium, he points out that

during the iconoclastic controversy of the eighth century, which led to the destruction of the majority of church icons throughout the Empire, the leading iconoclasts came from its Asiatic territories. But he also puts that strange movement into perspective by reminding us that it was less fanatical than Islam in banning the representation of the human form in art; for the Byzantine prohibition of image-making applied primarily to Christ, the Virgin Mary and leading figures in the Church hierarchy.

The author follows with equal discernment the development of icon painting, after the capture of Constantinople by the Turks. He describes its finest achievements in Greece, the Balkan Slav countries, and in Russia. He also illustrates some excellent examples from the territories closely linked with Venice, which adopted that blend of strict Byzantine composition with Italian Renaissance technique, known as the Italo-Byzantine style, or *maniera greca*.

The excellent illustrations include many outstanding icons, never previously reproduced, and cover the major schools, from the 6th century Coptic up to the late 17th century Moscow school of Ushakov. The less known specimens include 7th century paintings from the Catherine Monastery in Sinai, 14th century Byzantine pieces from Mount Athos, 15th century Greek from the Byzantine Museum in Athens, a Coptic painting from the Louvre, and 16th century ones from the State Museum in Berlin. Fine examples are also shown from the private collections of Dr. S. Amberg at Kolliken (Switzerland), George Hann at Sewickley, U.S.A., and of Professor M. Winkler in Munich. Each plate is accompanied by a detailed description on the page preceding it.—Richard Hare.

THE ENGLISH TRADITION IN ARCHITECTURE: By John Gloag. 258 pp. illustrated. (London: Adam & Charles Black. 42s. net.)

AT first glance Mr. Gloag's book looks like a poor man's Pevsner. The English love to be told that they are peculiar and devour greedily the works of mid-European scholars which explain why their combination of stupidity and magnificence are unique. When English authors do the same thing the result is never satisfactory and always strikes an affected note.

Mr. Gloag has avoided this pitfall. According to him three influences 'helped to fashion the English tradition in architecture: the memory of Roman forms, the cumulative skill of generations of timber trade Saxon builders, and the virile cosmopolitan christianity of the Normans'. One does not need to live in the rarified atmosphere of Mid-European scholarship to notice that none of these influences is peculiar to English

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architecture and that all of them, or something very like all of them, can be applied to the architecture of most countries of the western world. What then is Mr. Gloag really writing about?

Apart from the chapter on Roman architecture in Britain he is writing, very charmingly, about the architecture of whatever group of people happen to be in England at a particular time. His concept of Englishness is very far from being detached and membership of the club demands the saving graces of a sense of humour and an ability to apply common-sense to stylistic ideas developed by foreigners. There are mild outbursts of chauvinism in this book as for example where he compares the court of Charles

I (consistently uninhibited) with the goings-on in France (amours of priest-ridden Louis XIV).

All these criticisms, however, are amply compensated by the enthusiasm of Mr. Gloag as an amateur historian. Although he has nothing very new to say he has collected information and illustrations from well-balanced sources and produced a book which is a pleasure to handle and to read. The illustrations are particularly attractive and varied: many take the form of period drawings and engravings, there are some excellent modern line drawings and the photographs include a series of aerial pictures which add tremendously to the vivid descriptions in the text. Some of the captions to the diagrams are too long and repeat the text itself, almost suggesting that Mr. Gloag envisages two kinds of readers.

Whoever spends two guineas on this attractive book is not likely to be disappointed.—Denys Hinton.

VICTORIAN EMBROIDERY: By Barbara Morris. (London: Herbert Jenkins. The Victorian Collector Series. 238 pp. including 71 plates, 19 line drawings in text. 42s. net.)

BERLIN woolwork probably represents the image of Victorian embroidery in the minds of most people. It was, however, far from being the only kind of work done during the nineteenth century, as a glance at the chapter headings in this book reveals. Mrs. Morris not only

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gives a very full account of that most popular form of needlework, but also treats of the diverse types as whitework, beadwork, patchwork and appliqué, together with chapter on church embroidery, the so-called 'Art Needlework', and the various kinds of 'Fancy-work' dear to Victorian ladies. Other chapters deal with the activities of William Morris, the Arts and Crafts Exhibition Society, and the special work of the Glasgow School. It was an inspiration to add an account of contemporary work in the United States.

Throughout her book, Mrs. Morris traces each field the types of design in vogue at different times, and records in detail the materials which they were carried out. Changes in fashion in colour schemes are noted, whilst careful detailed accounts are given of the various stitches used at different times in connection with the different types of work. All this information, attractively presented, is most valuable in helping to date a particular piece. The Mrs. Morris has gathered a great deal of background knowledge in her researches is evident and her very readable text is constantly enlivened with references to contemporary sources of information; the reader meets many personalities, and is reminded of the numbers of periodicals and pattern books published to encourage the Victorian embroidress. An appendix gives further light on the scene, recording from a contemporary source (1883) the numerous societies and educational establishments which concerned themselves with needlework. The carefully-chosen plates illustrate the range of design to be found, from the realistic 'picturesque' pieces characteristic of so much Berlin woolwork, to those in the distinctive style of William Morris, whilst line drawings in the text are taken from contemporary pattern books. A bibliography which includes a list of nineteenth century writings, and the names of periodicals rounds off this excellent book. Mrs. Morris writes with care and accuracy, and treats the complications of the story in a thorough, lucid and attractive manner; her book should encourage a lively interest in the subject. Those people fortunate enough to have inherited fine examples of Victorian embroidery, and those who collect, can be grateful to her for this fascinating and authoritative account.—Margaret S. Macdonald-Taylor.

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METHUEN



Charles II Caudle Cup, width 8 $\frac{7}{8}$ inches across handles, London 1661, maker's mark HG. 10. Charles II Tankard, height 5 $\frac{1}{2}$ inches, London 1671, maker's mark RS.

English silver in the California collection of Mrs William Bennett Munro : Part 2

GOR NORMAN-WILCOX. *Curator of Decorative Arts, Los Angeles County Museum of Art.*

LARGE Charles II caudle cup and cover (No. 9) reflects the general reaction from these Puritan years of financial stringency and artistic austerity. Patronage was now heaped upon the London Goldsmiths, who for so long had enjoyed but little support, and the demand for plate created a scarcity of metal which required that thin-wrought work show bold embossing in Dutch style, for the most effect at least cost. Here in a cup of more than usual weight (30 oz. 12 dwt.) a fleeing fox and pursuing hound are seen amidst bold foliage with tulips and convolvulus flowers, and on the cover a running and a sleeping hound. The scroll handles are topped with a woman's head, and on the cover a large knob shows addorsed faces of Comedy and Tragedy.

Required too late to be illustrated here, a fine porringer cup and cover (London 1668, maker's mark IB) carries a coiled

serpent-ring handle in a medallion of cut-cardwork on the rope-edged cover, its body engraved with paired plumes and the arms of William Mallory and his wife Mary, daughter of Sir Guy Palmes of Lindley and Ashwell, Co. York.

Next in date, and severely plain in contrast, a small Charles II tankard of 1671 (No. 10) is from the collection of the Marquis of Breadalbane—its tapered drum with the neatest of narrow base-moulds, the single-step cover with 'double plume' thumbpiece, the simple scroll handle with dognose tip. This is the pure type, exploiting the effect of plain burnished surfaces, while other examples might employ an embossed border of standing acanthus leaves, or in the 1680's displayed flat-chasing of *chinoiserie*. Interestingly, this early and handsome type survived in the colonial work of the first two generations of Boston silversmiths: e.g. the mintmaster Robert Sanderson (1608-1693) and William



11. Above. Charles II 'Ginger' Jars, height $10\frac{1}{2}$ inches with cover, London c. 1675, maker's mark IB, a crescent below. 12. Facing page, above. Four Tumbler Cups: (a) James II, diameter $2\frac{3}{4}$ inches, London 1685, maker's mark RS; (b) William III, diameter $1\frac{1}{2}$ inches, London 1700, maker John Cole; (c) Charles II, diameter $3\frac{3}{4}$ inches, London 1663, maker's mark WK; (d) Queen Anne, diameter $2\frac{1}{2}$ inches, York 1708, maker John Langwith; Charles II, diameter $3\frac{1}{2}$ inches, London 1671, maker's mark TC.

Rouse (1639-1704), whose similar tankards were Nos. 929 and 934 in Plate 22 of *American Church Silver*, the catalogue to the great exhibition of 1911 at the Museum of Fine Arts, Boston.

Mrs. Munro's superb pair of so-called 'ginger' jars from a *garniture de cheminée* (No. 11) recall the remarks of John Evelyn, who on 4th October, 1683, accompanied the King on a visit to the Duchess of Portsmouth, and there saw '... great vases of wrought plate, tables, stands, chimney-furniture, sconces, branches, braseras &c. all of massy silver and out of number'. These ornamental silver jars, beakers and bottles were of course suggested by the Chinese porcelains imported in such numbers by the Dutch. These here shown, beautifully worked and in excellent state, show four nude boys playing trumpets, etc. amidst large curling endive leaves, all embossed on a matted ground, valanced and surbased with acanthus and palm leaves which repeat on the covers. The maker's mark, IB a crescent below, occurs (Jackson, pg. 130) on a parcel-gilt cup and cover dated 1668, formerly in the Lord Swaythling Collection. Coming from the Countess of Abingdon, our jars descended from her ancestor Lord Stuart de Rothesay through the 1st Lord Wharncliffe of Highcliffe Castle, Christchurch, Hampshire, and his son the late Maj. Gen. the Hon. Montagu-Stuart-Wortley.

Jackson's great *Illustrated History of English Plate* offers many illustrations for comparison, in examples surviving at such houses as Welbeck Abbey, Belvoir Castle, Knole and elsewhere. A ten-inch bowl of c. 1685 from Lord Sackville (Fig. 271) matches the Munro jars, while closely related pieces are the 14-inch vases and beaker of 1677 and 1681 (Plate opp. pg. 885) from the Duke of Rutland, or the beakers and covered jar of c. 1680 (Plate opp. pg. 686) at Knole. Others are from Lord Yarborough

(Fig. 261) or a garniture dated 1676 from the Duke of Portland (Plate opp. pg. 243), while cognate examples from the Lord Sackville appeared as Nos. 735-738 in the Loan Exhibition of Chinese English Plate, held in March, 1929, at 25 Park Lane, London. Possibly the latest and most intricately designed was a splendid 23-inch jar with scenes from classical mythology, made 1692 by Anthony Nelme, pictured No. 478 in the catalogue to the J. Morgan sale of 1947 at Parke-Bernet Galleries.

From a collection of nine singles and a pair, ranging from 1663-1767, five tumbler cups or 'tumbling bolles' are seen in No. 12. Sets of these round-bottomed drinking bowls, in maple or lignum vitae, had been made to match the large punch at wassail or 'lambs' wool' bowls, being in time replaced by silver tumblers, which in turn gradually gave way to cups of porcelain and glass. Pictured here are large and small examples—from gold-lined tumbler of 1685 with fine *chinoiserie* of birds and exotic foliage (No. 12a) to a heavily wrought cup of 1663 with granulated ground and engraved armorials in paired plumage (No. 12c), or the plain cup (No. 12e) with crest of a sailing ship from the Cholmondeley Collection. The charming little cup from Lord Tweedmouth (No. 12d), made 1708 in York, is engraved on a banderole: *To Faithfull Lawrence/Gratefull Austin this/An:Dni:1709.*

A nice James II porringer cup with beaded scroll handles (No. 13) shows again that pleasant and curious style of engraved *chinoiserie* which appeared in the latter Charles II years and lasted occasionally into the time of William & Mary. Found on cup and tankards, sugarboxes, or whole toilet services, this light and fantastic style recalls the *Treatise of Japanning* published 1688 by John Stalker and George Parker, an exemplar of exotic design



Below. James II Porringer Cup, diameter 4½ inches, London 1688, maker's mark *monogram R.* 14. William & Mary Caster, height 7½ inches, on c. 1690, maker Pierre Harache.





15. William & Mary: (a) Wine Cup, height 4 inches, London 1693, maker probably John Jackson; (b) Six Sweetmeat Forks in shagreen pocket-case, length 4½ inches, London c. 1690, maker's mark AP.

16. William III Tobacco Box, 3 × 3½ inches, London 1696, maker Francis Garthorne.



and an instruction book for painting furniture in imitation of Oriental lacquerwork. Not illustrated here, another Ma example of this *chinoiserie* engraving is a little 1½-inch cylindrical box for gaming counters, made by RS about 1675-80 and containing thirty Edward VI shillings.

With a richly designed and heavy (16½-ounce) caster of c. 1680 (No. 14) we come to the luxurious class of silverwork which, after the 1680's, reflected the taste of refugee Huguenot goldsmiths. William III from 1691 patronized the maker of this particular caster—Pierre Harache, 'doyen of the Anglo-French goldsmiths'—who in 1682 being 'lately come from France' (Rouen) was the first Huguenot to gain admittance to the Goldsmiths' Company. In 1700 he was succeeded by his son Peter (see No. 18a).

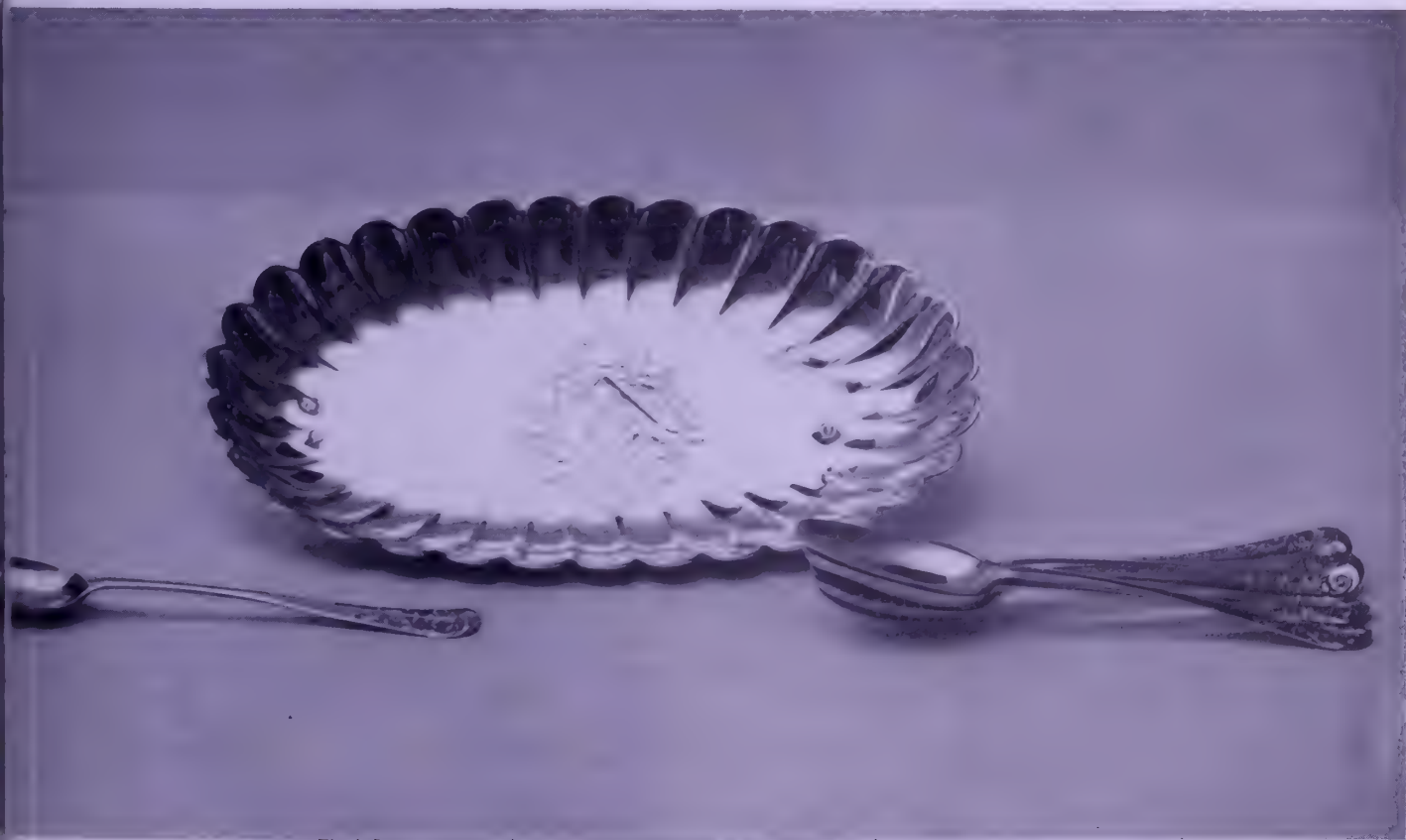
Here in a heavy cylindrical caster with knurled basemould, its cover finishing the same, a pierced medallion of cut-cardwork surrounds the urn finial, and the engraved arms of *Danvers* flanked by cockerels holding husk festoons.

Though dating 1693, a small shallow-bowled wine cup with a moulded stem (No. 15a) recalls a type found a half-century earlier. Or comparing this to a similar piece made 1712 by Benjamin Pyne (Plate 190 in Charles Oman's *English Church Plate*) one wonders if this might have come from some manor house chapel: a small ciborium that has lost its cover? With it here is a charming little set of six trifid-handled three-tine sweetmeat forks nesting into their own black shagreen pocket-case (No. 15b).

The loose cover of a William III tobacco box (No. 16) carries the elaborated arms of *Goushill* in beautiful, mint condition. Six of these attractive little pocket-boxes, from the Assheton Bennett Collection, were illustrated (p. 9) in *The Connoisseur* 1 June 1956 and described as Snuff-boxes. Another, dating 1696 and of twice the size, engraved with the device of the town



William III Monteith, diameter 12½ inches, London 1697, maker Isaac Dighton. 18. Queen Anne Silver: (a) *Above right*. Silver-gilt Bowl, diameter 12½ inches, London 1704, maker Peter Harache, Jr.; (b) *Below*. Spoon Tray, 3½ × 6½ inches, London 1713, maker Simon Pantin; (c) Six Teaspoons, h 4½ inches, London 1712, maker Nathaniel Roe.





19. (a) Six Queen Anne Saucers, diameter $4\frac{1}{4}$ inches, London 1710, maker Edmund Pearce; (b) Strawberry Dish, diameter 9 inches, London 1710, maker Ayme Videau.

Liverpool and supported on four lion feet, originally with a pipe stopper attached by a chain to the inside, was No. 89 (Plate XXXII) in the catalogue to 'Corporation Plate of England and Wales' Exhibition at Goldsmiths' Hall, 1952.

Tobacco and snuff boxes can be distinguished by their size and the presence or lack of a hinge, the oval tobacco box having a pull-off cover the smaller snuff box usually showing a hinged lid. Mr. Munro's example was made 1696 by Francis Garthorne. Francis and his brother George, foremost of the English goldsmiths who adopted the 'grand manner' of the Huguenots, were patronized by William III and Queen Anne. In 1697 their names were among the signers of a 'humble petition' against the Huguenots, addressed to the Court of the Goldsmiths' Company—listing various grievances that 'will in all probability lead to the beggary and impoverishment' of English-born workers, obliged to compete with over four hundred Huguenots who practised their craft in Britain and Ireland during the latter seventeenth and early eighteenth century. Brother George is represented in the Munro Collection by a quaint little spout-cup of 1688 with slim drinking tube and side handle, the high cover with trefoiled cut-cardwork around a standing ring finial, and a shell thumbpiece.

That curious vessel the monteith, its brim deeply scalloped 'to let drinking glasses hang there by the foote so that the body or drinking place might hang in the water to cool them' (1683), and usually with a loose rim removable for converting the piece into a punchbowl, is represented in Mrs. Munro's collection by a fine example (No. 17) made 1697 by Isaac Dighton. In style throughout, this resembles the same maker's Great Yarmouth Corporation bowl of a year later (Plate 18A in J. F. Hayward, *Huguenot Silver in England, 1688-1727*) and in its decoration of swirling cornucopia-shaped panels recalls also the Firebrace punchbowl of 1691, an extraordinary piece with matching cover (catalogue No. 195 and Plate 21, 'Treasures of Cambridge' Exhibition, Gold-

smiths' Hall, 1959). Here a fine example of relief chasing is seen in the ten rope-edged, curving panels wrought with pencil flowers on a matted ground, with engraved armorials in the centred front and back.

Concluding our series, a short company of pieces from the early years of the eighteenth century display that native preference for simplicity which reasserted itself in Queen Anne's time. Two schools of work appeared now, fairly independent of each other—the handsome Huguenot taste for substantially wrought pieces edged with mouldings and employing cast work or cut card ornament; and alongside this, a more lightly built sort of piece with fluting or ribbing and simple embossed decoration. For the former, octagonal shapes were much in favour, but the latter kept to plain and sober styles which from 1697-1720 more course employed the softer New Sterling or Britannia standard. Tea-taking was now established as a polite social custom among the upper classes, and whole range of new articles now appeared to serve new uses.

A little Queen Anne silver-gilt bowl of 1704 (No. 18a) may have been either a sugar bowl, or intended for hot sauce, since its cover (which turns over to form a saucer) is notched to accommodate the handle of a spoon or ladle. Its maker was Peter Haradon of Pierre (No. 14). From the collection of the Princess Royal and the Earl of Harewood, this classic example was figured (Plate 58A) in Hayward, *Huguenot Silver in England*. Below this is a fluted spoon tray by Simon Pantin (No. 18b) engraved with a richly foliated lion crest in a lozenge, which accommodates a half-dozen fine little rat-tailed teaspoons of 1712 showing relief scrollwork on their sharply midribbed handles. And lastly this same quiet style is seen in six little sweetmeat saucers of 1712 (No. 19a) and a so-called 'strawberry' dish engraved with a porcupine crest. The latter was made by Ayme Videau as late as 1741, a not uncommon instance of the Queen Anne taste surviving into the reign of George II.



Sir Joshua Reynolds. *The Ladies Amabel and Mary Jemima Yorke*, 1761. Oil on canvas. The Cleveland Museum of Art.

The Connoisseur in America

OTRANGE MASTAI

Portraiture from Titian to Degas

SHERMAN E. LEE, director of the Cleveland Museum of Art, had characterized the show (Style, Truth and the Portrait—after Degas) in the advance announcement of the most important exhibition of Western art held in this country for at least a generation. This was no small boast, but coming from the director, one knew it to be no boast indeed. It is no surprise to find one's high hopes surpassed, and

a special pleasure to report that this is indeed a remarkable gathering of artistic constellations of the first magnitude. In many instances, the prominence of the sitter balances that of the artist; as a result, we find compounded historical and aesthetic interest. And is this not indeed the severest test of the greatness of a portraitist: his ability to stand his ground unflinchingly, both as artist and as psychologist, in the face of mundane 'powers and dominations'? But this is a moot point to decide, and there are two schools of thought on the subject, for there are many

who feel that the highest credit should go instead to him who did much of nothing or of very little, and who knew how to reveal the inner appealing, or at least impressive, aspects of hidden personality, dulled as embers under ashes by the seven sad veils of poverty, age, illness, uncomeliness, hopelessness, humiliation, and prejudice. Rembrandt, of course, is the first name that comes to mind here, and it is probably significant in this connection that the examples in the Cleveland show do not include any of his profoundly moving portrayals, such as the



Edgar Degas. *Portrait of the Duchess of Montejasi-Cicerale, 1868. Oil on canvas. The Cleveland Museum of Art.*

famed *Old Woman Cutting Her Nails* in the Frick Collection.

The theme of the exhibition after all, is 'style and truth', so that there is a definite emphasis on the first element pointed out here: the artist face to face with a power equal to his own, though in another sphere. The exhibition was developed from a monograph 'Style, Truth, and the Portrait' by Dr. Remy Saisselin, the Museum's Assistant Curator for Research and Publications, and was organized by the author in collaboration with the Museum's Department of Painting. Its opening coincides with the publication of Dr. Saisselin's monograph as a book-catalogue. While this is not available for review at the time of going to press, we hope to present a report on the subject at some future date. The following quotations however are extracted from a digest of the catalogue thesis on the general purpose of the exhibition: '(It) . . . was constructed on a metaphor: that all the world's a stage; at least it was in Western Europe from the XVIth Century through the end of the Romantic era. The poets, playwrights, *moralistes*, and a few philosophers present the roles; the painters fix the characters and the appearance of the actors. In the course of the play you do more than simply act, you construct ideal types of men and in fact you construct a human nature. Certain societies reach a point of development in which it is an art to live and to be a man. Literature, art and life are inseparable for a time, but they begin to separate in the course of the nineteenth century. . . . Poets and painters adopt new poses, romantic love introduces the possibilities of new expres-

sions, as does the idea of genius. It is only with Impressionism, and its insistence upon the truth of the moment that the portrait changed to become a motif, a snapshot. Men had ceased to pose. Europe, as Huizinga put it, had put on its 'working clothes'. The supreme example of this new attitude is certainly Degas' portrait of his aunt, the Duchess of Montejasi-Cicerale, a very great lady and a philanthropist, shown here with impressive dignity and utmost simplicity yet shorn of every possible external symbol of rank other than those stamped upon her noble face.

On the English School more particularly, generously represented with numerous fine examples in the exhibition, Dr. Saisselin's comments are particularly illuminating: 'The English School from Van Dyck through Reynolds and Gainsborough is delineated in the next section. We limit ourselves primarily to comments based on this school. The psychology and art of portraiture remains about the same, though certain innovations are introduced into the art of the portrait. This is true in France too, though, as we shall see, the innovations are not of the same nature as those in Britain. We are dealing, in short, with a British type of beauty, nobility, and poetry. Reynolds attempts to raise the portrait to the level of history; Gainsborough lends it a poetry (only possible in Britain), tied to love of nature and what Addison described as the faery way of writing. It is also possible to consider the rise of the bourgeois to social prominence, but this is not confined to Britain. On the whole, when we think of British portraiture we immediately think of Reynolds and Gainsborough and this seems historically quite just. Both have gone beyond Van Dyck and Lely, though these cannot be overlooked, and Reynolds and Gainsborough have perhaps created the British character in its most noble form'.

Surely no more delightful examples could be found to illustrate these statements than the exquisite double portrait of the two beguiling children *The Ladies Amabel and Mary Jemima Yorke*, the younger one (five years old) a blithe spirit still, and the older one (all of ten years!) already exhibiting evident signs of maidenly shyness and sweet wistfulness. Museums and private collectors throughout Europe and North America have contributed to the exhibition which will continue until 10th November. Regrettably, it will not be shown elsewhere.

Notable Silver Acquisitions

DURING the past year, a number of remarkably fine examples of the art of the eighteenth-century silversmiths have been added to the collection of the Sterling and Francine Clark Art Institute, in Williamstown, Massachusetts. These comprise both English and American silver. Of the latter, while some claim our interest solely on account of age and beauty others have the added distinction of identification with the early patriots of America, including the renowned historical figure and gifted designer and artisan, Paul Revere, whose 'midnight ride', warning the patriots of the coming of the British, turned the tide of the revolution.

Very justly therefore, the Museum in a recent

exhibition, granted pride of place to the great teapot illustrated here by the doubly famed Paul Revere. It was formerly in the collection of the celebrated composer, Jerome Kern and was purchased from his daughter. The straight-sided receptacle is in excellent condition and the single stepped top has a slightly domed cover fastened with a flush hinge. In addition to the intrinsic grace of form, the body is embellished with a delicate, bright-cut garland of flowers and is bordered with a finely beaded wire. The question of the original ownership of this outstanding example has not yet been satisfactorily settled, but will, it is hoped, be determined at some time through the monographs on the central medallions which read, in an English script, *WLA* on the company side and *BRI* on the reverse side.

Another example, also by Paul Revere, is a silver porringer of a plain round design with a slightly domed bottom and a cast pierced handle. The Museum notes that Revere struck his mark inside on the bottom of the piece as well as on the reverse side of the handle.

There can be no doubt therefore as to authenticity—in addition to which the porringer was acquired indirectly from an heir of the Clark family. It will be recalled that Paul Revere married Sary Orne, and that the union produced eight children. It is not too far-fetched, in view of the connection, to imagine that the porringer might well have been made by Paul Revere's relative. In contrast to the teapot however, the porringer is crudely engraved in Roman lettering with the inscription: *RGS to RGSW*. One may well doubt that this was done by Paul Revere himself, as he was a graceful and competent engraver and would certainly have been unwilling to spoil this excellent piece of workmanship and design with inferior lettering. It is likely that the inscription is of a later date, and the Museum hopes to settle this point, as we to identify the former owners, by means of a thorough study of the descendants of Sary Clark Revere.

A small square silver salver, made circa 1750 by the New York silversmith Adrian Bandel, antedates the Revere examples by a good half-century. The Museum qualifies it as 'perhaps a little gem of the silver acquisitions' of the past year. It is indeed exquisitely simple and graceful in design, and stands on four cast feet with an inkstand edge. Pieces of American silver of an early date in such excellent condition are exceedingly rare, and this charming piece was formerly in the collection of Jerome Kern and acquired from his daughter.

A third item related to early American history is a chocolate jug, made in London in 1733 by Peter Archambo. According to Director Peter Guilie, its quality and craftsmanship are equal to the early work of England's most celebrated silversmith, Paul de Lamerie. The jug was acquired indirectly from William Rasin, a descendant of William Paca, who was a Signer of Maryland of the Declaration of Independence. The body is engraved with the Paca Arms, upon which is an escutcheon of pretence bearing the arms of the Lloyd family. In this respect, the Director comments: 'Because of this, and the

that the piece was made seven years prior to its birth in 1740, it is logical to assume that chocolate jug was inherited by the Signer's son, whose mother bore the maiden name of Lloyd, and that it was engraved after it came into the Paca family. The presence of the coat of arms of the Lloyd family, bearing the Lloyd Arms, within an elaborate floral border, are those of Sir Brooks Bridge, but the salvers also at one time belonged to the Rt. Hon. Montague, First Lord Swaythling. The gap in the collection was filled with the acquisition of yet another American piece: a silver coffee pot, made about 1775 by the New York silversmith Jacob Boelen. This is the only American coffee pot in the Institute collection, but a most elegant and refined example: the plain, double-bellied body with a double-domed cover, stands on a tall collet; both foot and cover have a boldly chased moon band around them, while the spout is the shape of a swan's neck with shell on the motif, which is also carried out in the top of the handle.

This group of silver objects is the first purchased under an acquisition programme initiated by the Institute last year, at which time its purchase of a rare fourteenth-century piece by Ugolino da Siena attracted national attention (an article on this subject is in the next issue).

Spanish Masterpieces from the Cintas Collection

SEVEN masterpieces from the collection of the late Oscar B. Cintas, on loan at the Brooklyn Museum, will remain on view until 3rd November.

The exhibition spans a period of two hundred years, and the greatest names in Spanish art are represented in this special showing of the remaining portion of the Cintas Foundation collection. Three works by El Greco, including a large and extremely important *Christ in the Sweat of Simon*, executed between 1607 and 1614, are impressive examples of this great man's painting. There are two large Goya portraits, one being the excellent *Marqués de Saldana* who was Minister of Grace and Justice under Joseph Bonaparte (although Goya, as we all know, has not indicated the possibility of a very great largesse of mercy dropping, like gentle dew, from that source!)—and the other representing with equal perception and power another Spanish grandee of note: General Don Jose de Mazarredo, a painting formerly in the Spanish Royal Collection. Other paintings include an early work by Velazquez, *Grape Gatherer*, and one of Murillo's famed *Immaculate Conception* (far superior, if memory serves one right, to the one recently sold at the recent sale).

The works now on view in Brooklyn are relatively unknown to the general public and even to scholars. They are being shown together as a group for the first time, in conjunction with a selection of seventeenth- and eighteenth-century Spanish colonial furniture, in accordance with the museum's policy of establishing a suitable atmosphere for works on display.

The Sainsbury Collection at the Museum of Primitive Art

MR. ROBERT SAINSBURY, a well-known British business man and noted art collector, first discovered the pleasures of primitive art in 1935, when after graduating from Cambridge University, he journeyed to Paris, and there, quite by chance, came upon African sculpture at the famous gallery of Paul Guillaume. From that moment a collector of primitive art was born, and for the next twenty-five years he and his wife, the former Lisa Van den Bergh, built a collection distinguished both in taste and in scope.

All too often the productions generally, though inaccurately, classified under the heading of 'primitive art', for lack of a better term, are still looked upon chiefly as ethnographical or archaeological specimens—and only incidentally, if at all, as what they yet primarily are: works of art of the highest order. Since its founding a few short years ago, the Museum of Primitive Art has constantly striven to do away with this misapprehension. In particular, the displays, under the direction of Douglas Newton,



Above. George II silver chocolate pot, by Peter Archambo, London, 1733. Height: 11½ in. Weight: 42 oz. 2 dwt. *Below.* American silver teapot, by Paul Revere, c. 1785. Length: 10 7/8 in. Weight: 17 oz. 6 dwt. Sterling and Francine Clark Art Institute.



Francisco Goya. *Marqués de Caballero*, 1807. 41 × 43 in. On loan from the Cintas Collection. The Brooklyn Museum.



Facing page. Left. The living room of the new 'Country House in Town' apartment in the Carlyle Hotel, New York: designed and furnished by French and Company. Above right. Cult figure from the Cycladic Islands. Height: 10 $\frac{1}{8}$ in. Marble with traces of paint. 3rd-2nd millennium B.C. Below right. Fly-whisk handle from Benin, Nigeria. Height: 15 $\frac{1}{2}$ in. Ivory. 16th Century. Both on loan from the Sainsbury Collection. The Museum of Primitive Art, New York.

curator of the Museum, are planned not only with care and perfect taste (*cela va sans dire*) but with a sense of visual drama so as to bring out even for the most 'unseeing' the hidden and sometimes unexpectedly delicate and subtle beauty of everyday objects, that yet do convey *in toto* the final message of a very ancient or else of a very new culture separated from us by gulfs of time either way.

We have by now been more or less conditioned to acceptance of Benin sculpture at its best as a truly great artistic idiom, but the fly-whisk handle illustrated here—a symbol of royal power—is obviously more than usually notable as an example. Yet, out of a collection that includes items ranging all the way from pre-Columbian to contemporary Eskimo, and pre-historic Greek to fifteenth-century Nigeria—the most impressive and moving single item may well be the small Cycladic figure of a goddess. It is somehow awesome to realize that this small object, rejoining with its abstract simplicity and purity of form the most advanced modern expression, is in fact the sperm or seed of Greece's

mighty accomplishments. The splendours of Phidias and Praxiteles sprang from this modest kernel, evolved inevitably from this essential and already divinely harmonious form, that one longs to cradle in the palm of one's hand as a sort of sublimized 'netsuke'.

(It is perhaps not out of order to reflect here that we should take care of course lest our worship of the formal beauty of the 'seed' does not lead us, as has been too often the case, to scorn—or worse, to fatally ignore—the equal beauty of the flowering and of the fruiting. If we interrupt the cycle by hypnotic concentration on one of its aspects, then the seed is no more that, i.e. a life-giving nucleus, but instead becomes transmogrified into a lifeless fossil.)

In a personal statement on his collection, of which the selection on view in New York was but a part, Mr. Sainsbury has commented that he early discovered 'the additional appeal of texture or patination and of being able to hold or touch an object'. However, he also goes on to say that 'very small objects, of which there is a number in the exhibition . . . do not inevitably

have a surface which is unusually pleasing, do they necessarily invite handling. Epstein used to speak of his 'stomach reaction' to works of art, and his phrase, perhaps better than the complex language of art criticism, expresses what myself seek in the first instance. I believe that the same way as emotion, not just intellect required to produce a true work of art, strong feeling, apart from any intellectual awareness is necessary to the real enjoyment of art'.

At a time when collecting has become quite frankly and unashamedly a 'status symbol', it is refreshing indeed to meet with a collector whose achievements represent a very earnest search for a personal Holy Grail.

A Country House in the City

AT New York's famous Carlyle Hotel, 'Country House in Town' has now been installed, twenty-four floors above the ground, in the guise of a duplex apartment complete with a garden-terrace, more spacious than many orthodox gardens and large enough, in fact,



moderate a 'Gazebo' from which however fortunate occupants will be able to survey not only the verdant loveliness of a Georgian park but also the most equivalent under the circumstances: the verdant loveliness of 'Central Park' by day, and at night the resplendent panorama of the New York

The residence was designed and executed in the style of the firm of French and Company, and was designed in the English Regency style by their designer, Benno de Terey, A.I.D., and the firm of Hickey III, Associates. All woodwork throughout the apartment is in the Neo-Classical style, featuring pediments and pilasters decorated with honeysuckle and other classical motifs in gold leaf ornamentation on chalk. These, as well as architectural details, are reproduced in the illustration of the living room. In the room, the festooned draperies feature designs reproduced from a Federal period contemporary in the Metropolitan Museum. Original antiques—including two original Phye open arm chairs and one Regency sofa of black lacquer—are

from the collections of French and Company.

While the three basic colours of the apartment are white, gold, and blue, the Library is an exception: all furniture there being upholstered in persimmon coloured leather, and the walls covered with emerald green billiard cloth. Early American paintings and various hunting scenes decorate the walls, and all together contribute to make this beyond the possibility of a doubt 'a man's room'.

In the master bedroom, there is a return to the key colours, and it is there also that we find what is probably the ultimate touch of refined luxury: a miniature satinwood desk, signed by Saunier, and decorated with oval Wedgwood plaque inserts. It goes without saying that the appurtenances throughout the apartment are always in keeping with the standard of taste and elegance established by the inclusion of such fine period furniture, and by the choice of the cool and subdued colour scheme, on which the decorators are to be congratulated and that is in great part responsible for the mood of quiet dignity and serenity.



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from 10-22 hours)

Editorial Correspondent in
Portugal: **Carlos de
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Business and Advertisement
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Mastai**
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Boleslaw Mastai
21 East 57th Street,
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On Cover

Detail from The Beaters, by John Crome

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Next month in The Connoisseur

The December number of **The Connoisseur** (the publishers, with Messrs. Michael Joseph, of the fabulous new book on *Tutankhamen*) includes the following:

Giffords Hall, Wickhambrook, Suffolk, an outstanding late fifteenth-century English house, is fully illustrated, some in colour, and described, as are some of the interesting English paintings in the collection of the owners: Mr. and Mrs. R. T. Gardner.

Hugh Tait contributes the second part of two important articles on an anonymous loan collection, from a private collector, to the British Museum. This article deals (two full-page colour plates) with rare eighteenth-century *Gold Boxes* and is extensively illustrated.

Professor William N. Eisendrath, Jr. reveals the extent of the collections of *Contemporary Painting and Sculpture* which have been assembled by Mrs. Mark C. Steinberg of St. Louis. The regular article in the series featuring and illustrating the work of *Contemporary Craftsmen* deals with the silversmith, Gerald Benney.

In addition there are all the regular features: Connoisseur in America, International Saleroom, Art Market Report.

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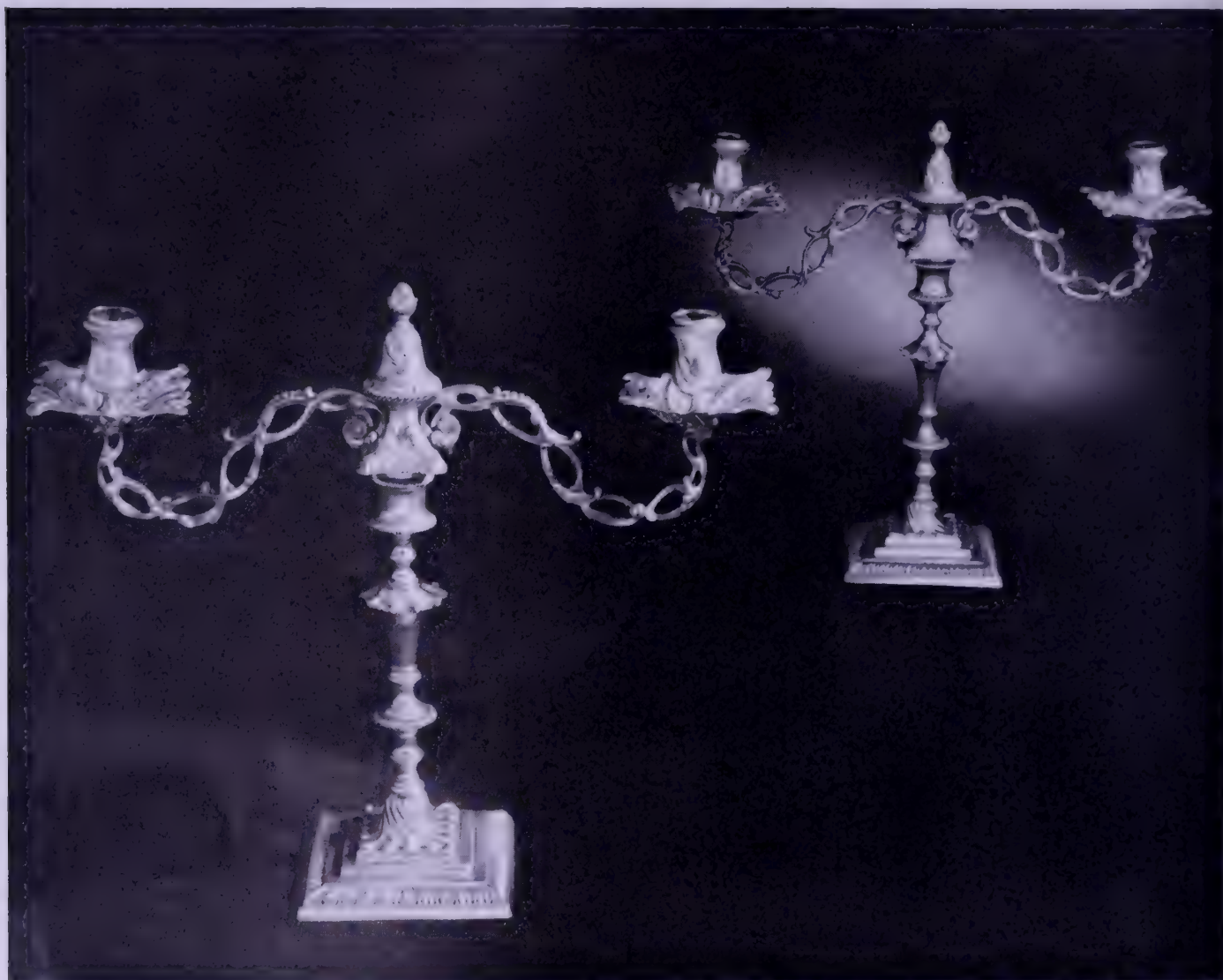
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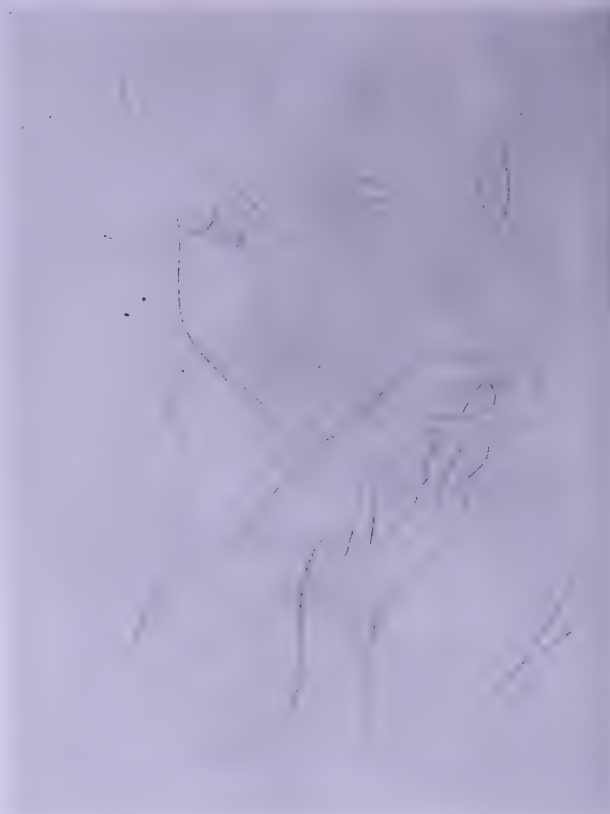
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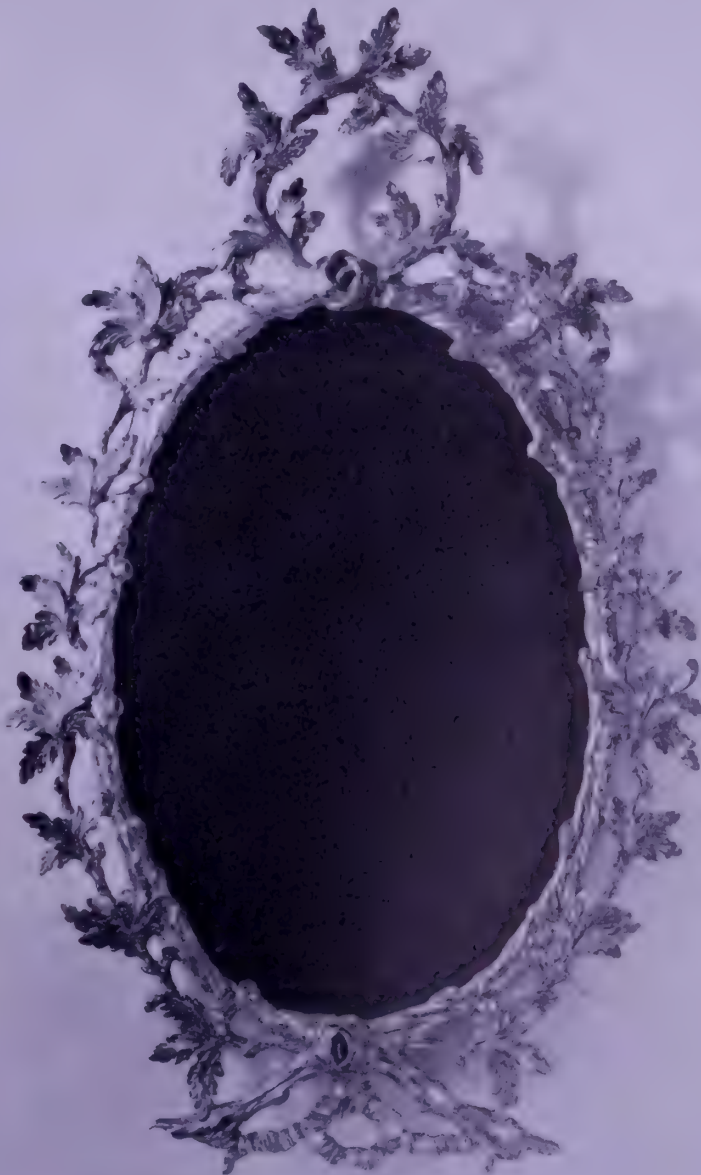
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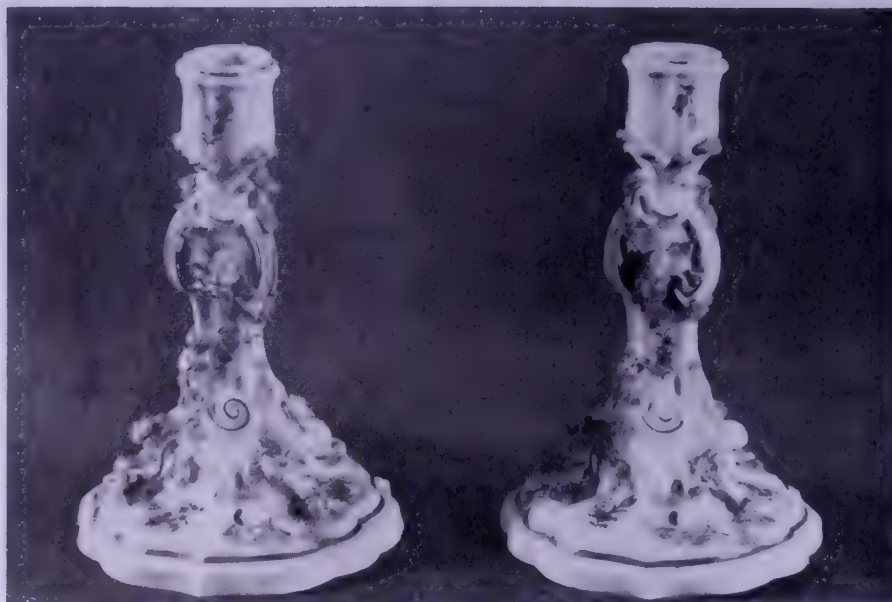
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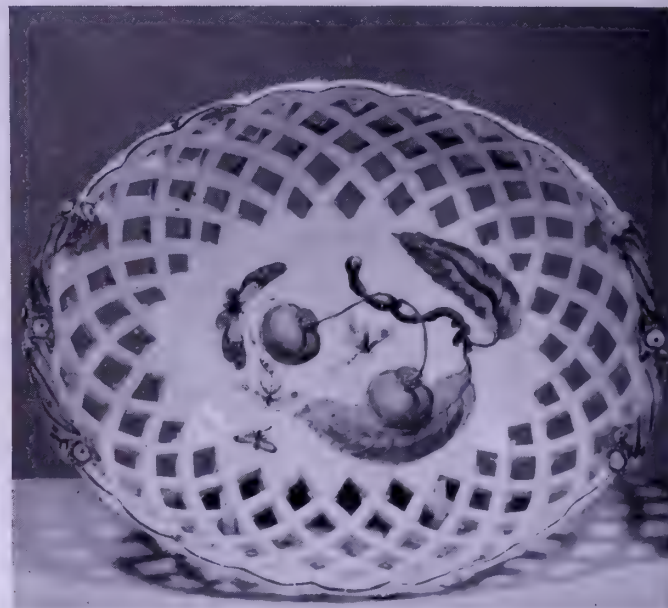
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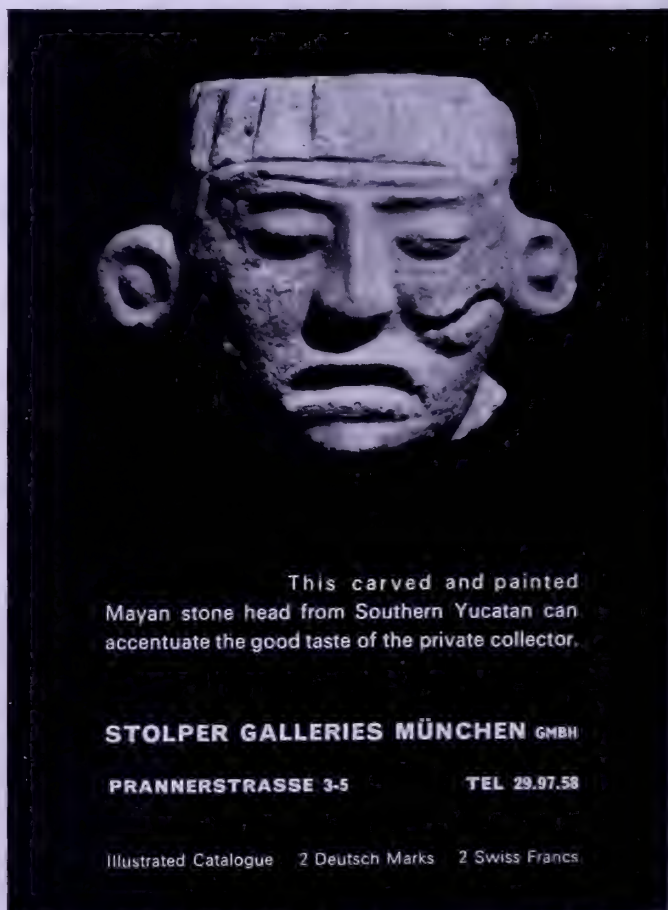


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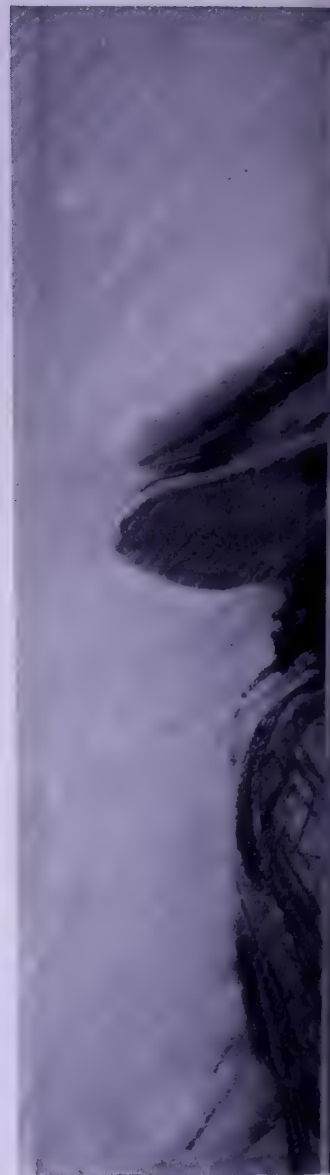
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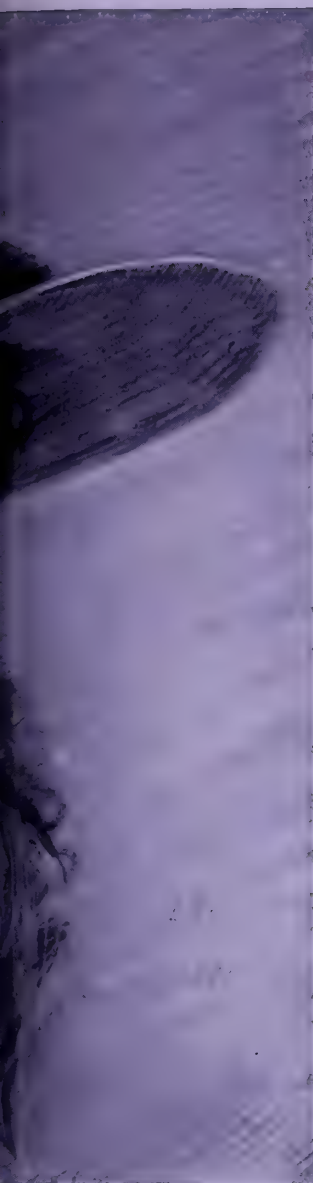
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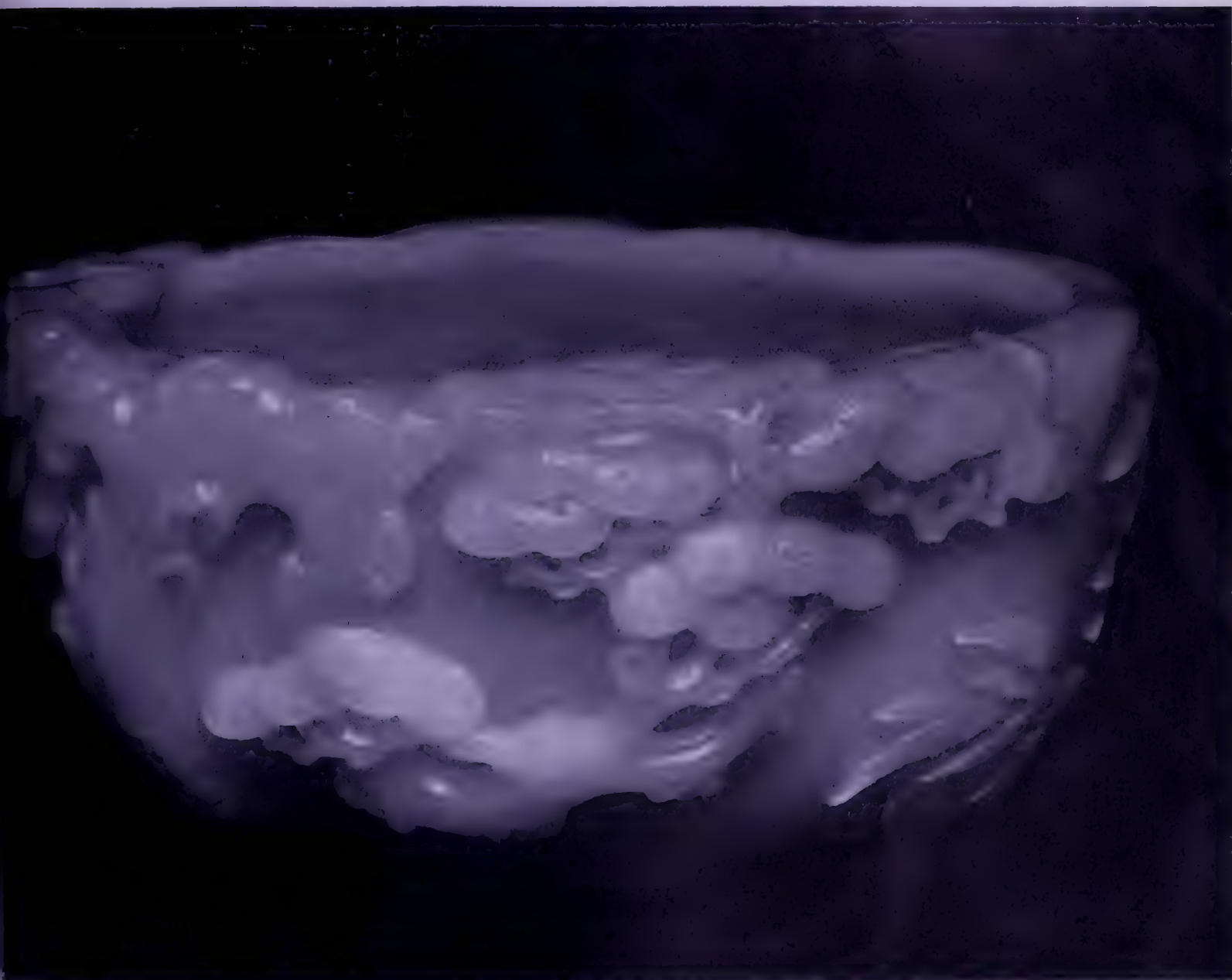
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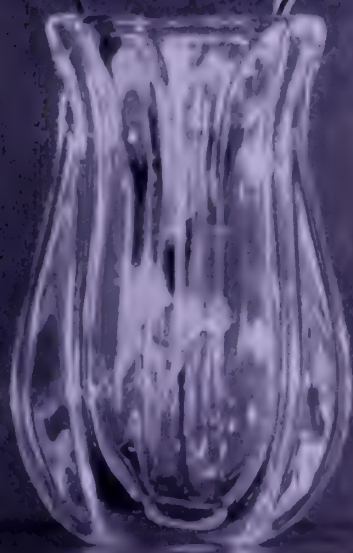
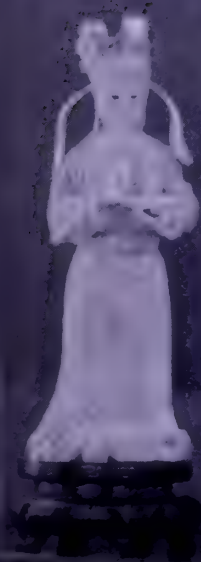
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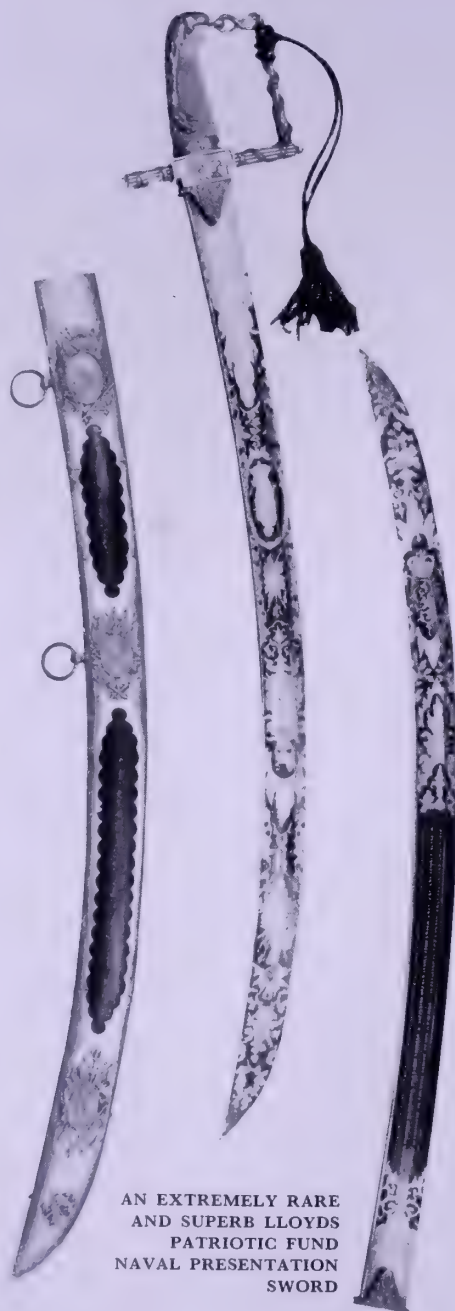
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Inscription: Of the seven-character inscription, the first graph can be equated with the *Yin* form of *yu* 'ritual vessel'. It is followed by two undeciphered characters which presumably stand for the name of the person who made the vessel. Character *ts'e* 'brevet' or 'brief of investiture' – which refers to the solemn rite of investiture in the ancestral temple according to Karlgren – appears in a very unusual 'double' form here. The doubled *ts'e* graph is followed by two pictographs: *fu* 'father' and *kuei* a cyclical graph, both frequently compounded on early *Chou* bronzes and forming very likely a graph-pattern on vessels sacrificed to ancestors ('father Kuei') or *kuei* referring to the date (cycle) when such sacrifice was regularly performed. A suggested translation of the inscription is: '(This) ritual vessel (was made by) X-y (to commemorate his) brevet (with sacrifice to his) ancestor(s)'.

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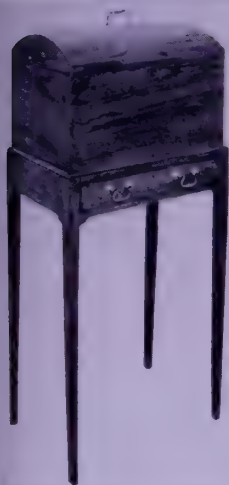
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cedarwood work-table (removable
1790. Width 17 in. Depth 11½ in.



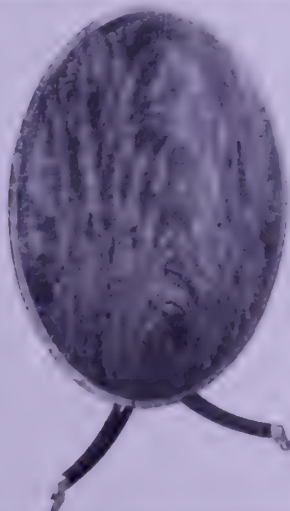
Hepplewhite mahogany urn table. C. 1770. Height 27 in.
Set of six (4 & 2) Sheraton mahogany dining chairs. C. 1790.



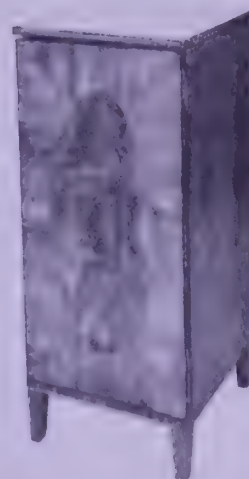
Late 18th-Century mahogany chest of drawers.
Width only 26 in. Depth 17 in. Height 31 in.



Outstanding Queen Anne walnut
wing armchair. C. 1710.



Sheraton mahogany supper table on
superb tripod. C. 1790. Length 51 in.



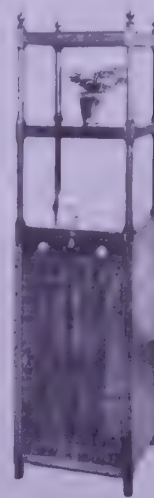
Small late 18th-Century mahogany 'drinks' cupboard.
Width and depth 15 in. Height 34 in.



Rare late 18th-Century sedan chair
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Queen Anne walnut chest on stand with original brasses.
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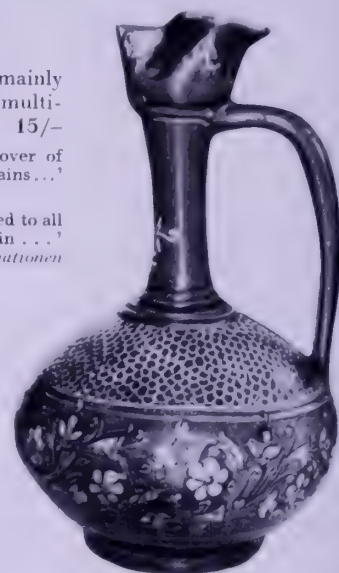
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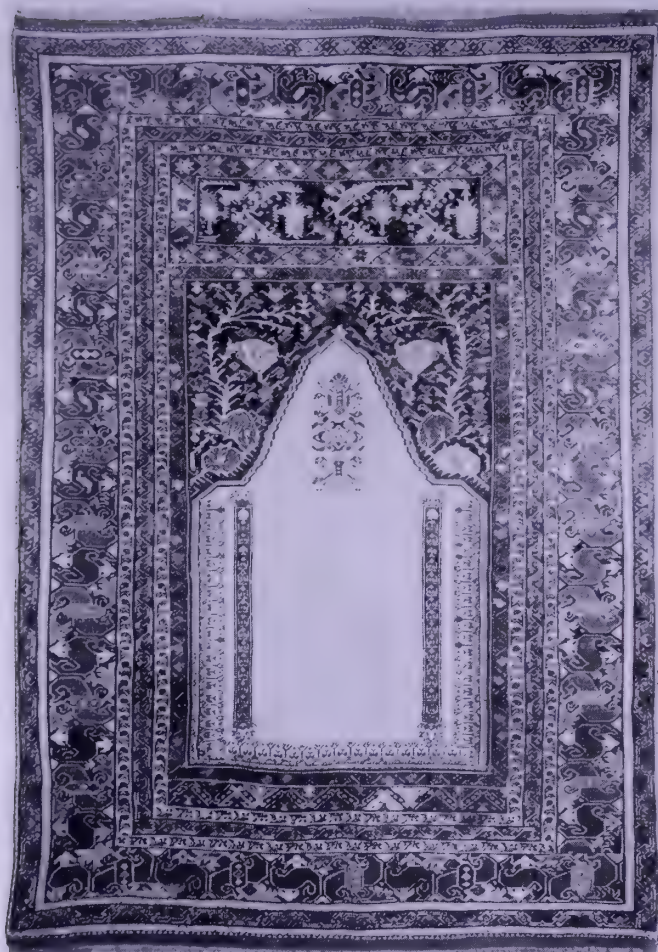
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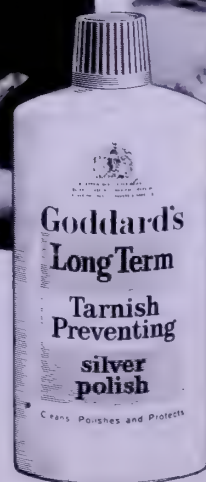
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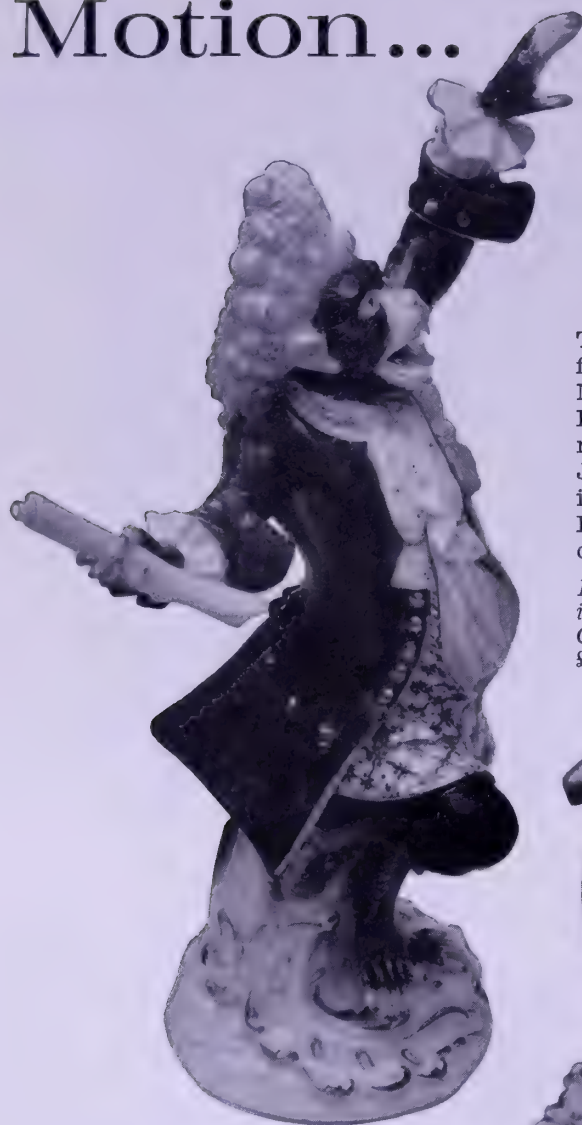
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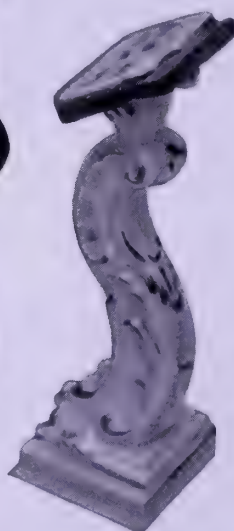
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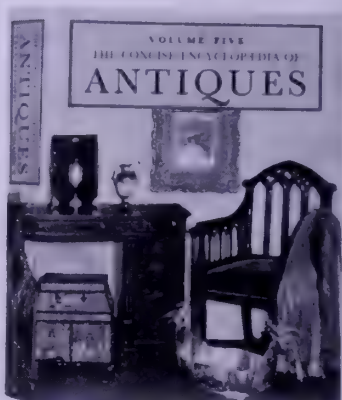
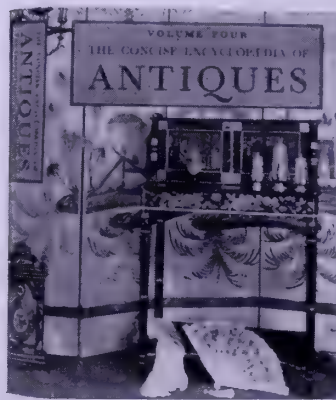
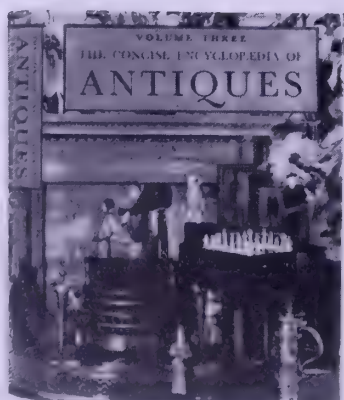
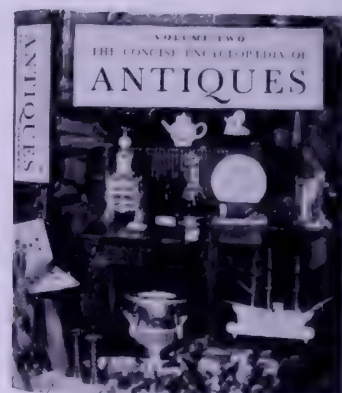
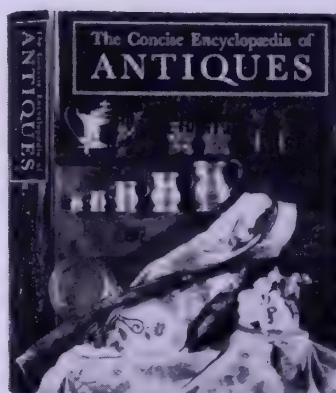
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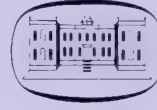
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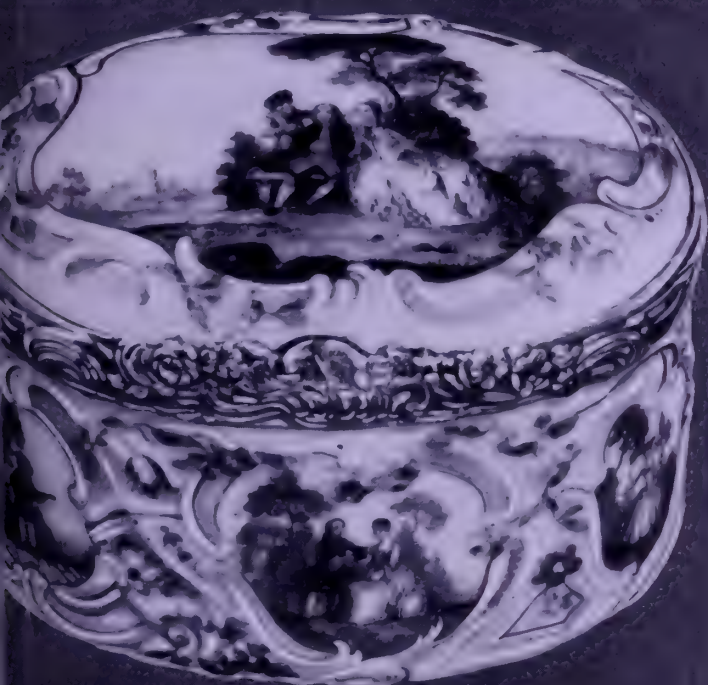
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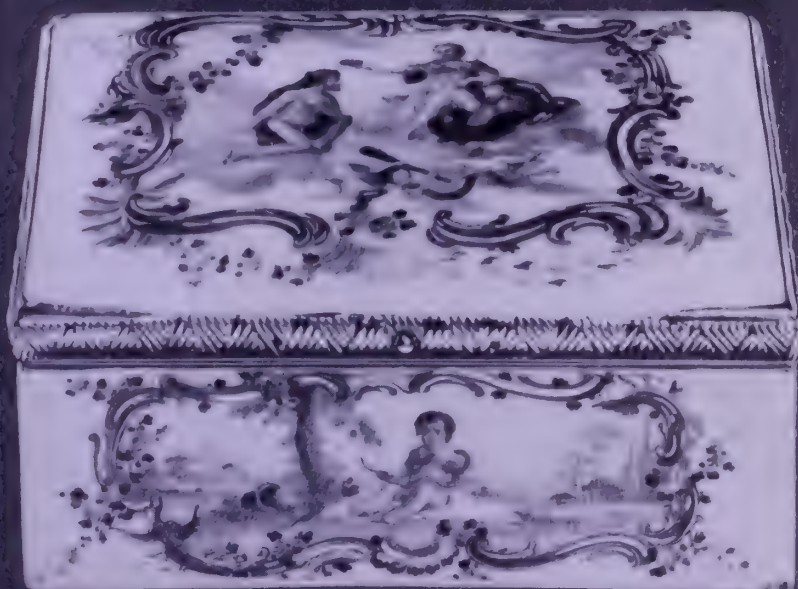
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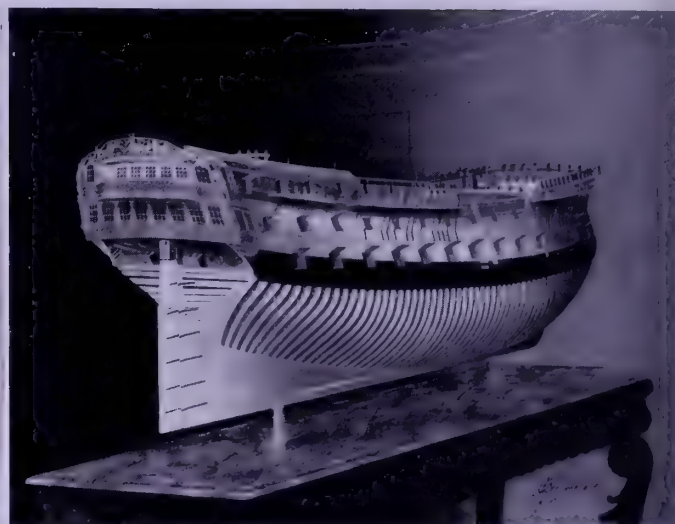
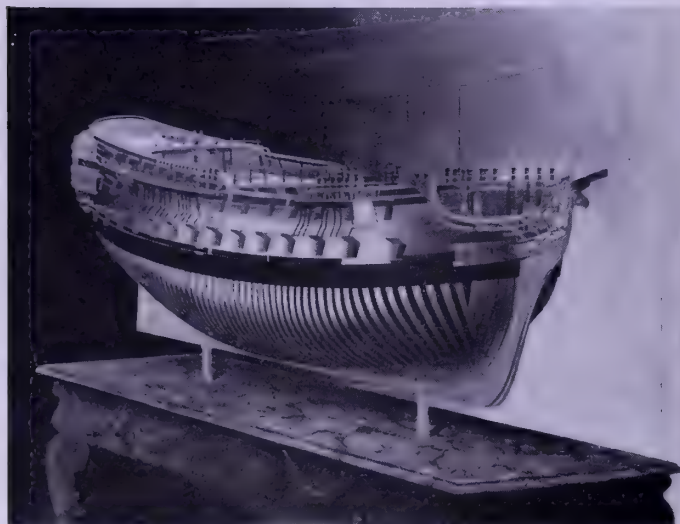
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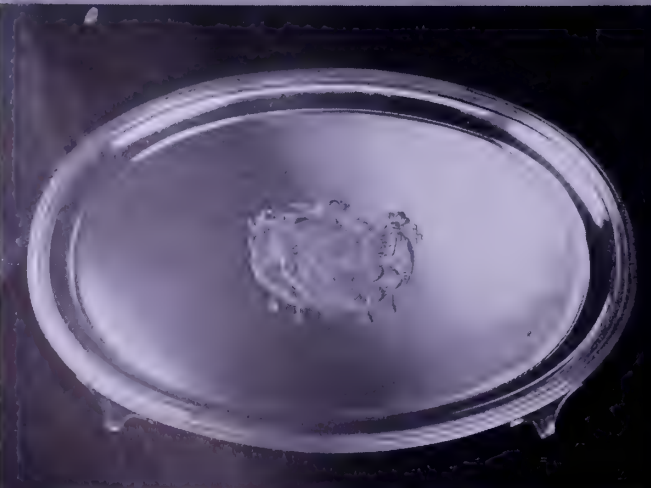
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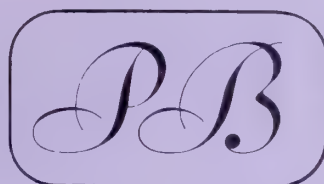
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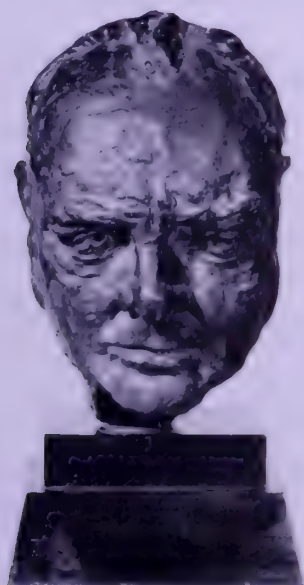
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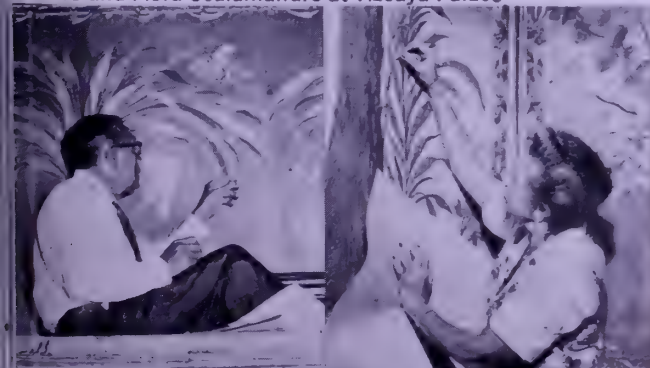


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The National Gallery of South Australia, Adelaide, has bought from the Leicester Galleries, London, this painting by Harold Gilman (1876-1919) entitled *Interior with a Washstand*. It is a fine example of the later work of an artist of the Camden Town School notable for his depiction of intimate domesticity.





The restored Van Cortlandt Manor House and reconstructed estate office of Pierre van Cortlandt I as it appeared at the time of the American Revolution. Two large wings extending from the body of the Manor House to the right and left, which dated from the nineteenth century, were moved at the time of the restoration. The house is constructed of red field stone and the lower windows are surrounded by yellow Dutch brick. The covered porch is possibly unique in Hudson Valley architecture, as it is most often associated with the architecture of the American South.

Decorative Arts at Van Cortlandt Manor

SEPH T. BUTLER, *Curator of Sleepy Hollow Restorations*

VAN CORTLANDT MANOR is located about 40 miles north of Manhattan Island looking south over the confluence of the Croton and Hudson Rivers. The restored property today comprised of about 175 acres, while the Manor at the height of development included about 86,000 acres; or roughly one-third of present-day Westchester County, New York.

Oloff Stephense van Cortlandt was the first of his family to emigrate from Holland to New Amsterdam. He came in 1638 in the service of the East India Company. By 1674, ten years before his death, he was for tax purposes, accounted the fourth richest man in New York.

The English took over New York in 1664; a small group of New Yorkers gradually acquired ownership of a major portion of

the Hudson River Valley through a system of manor grants. In 1677, Stephanus van Cortlandt, a son of Oloff, took out a license for the purchase of Indian land rights in the Croton area. It was he, the first native mayor of New York, who was the founder of the Manor of Cortlandt. In 1683, he bought a large tract of land to the north of Croton and south of the town of Peekskill. In 1688, he purchased another tract of land in the Croton area—the property where the Manor House now stands.

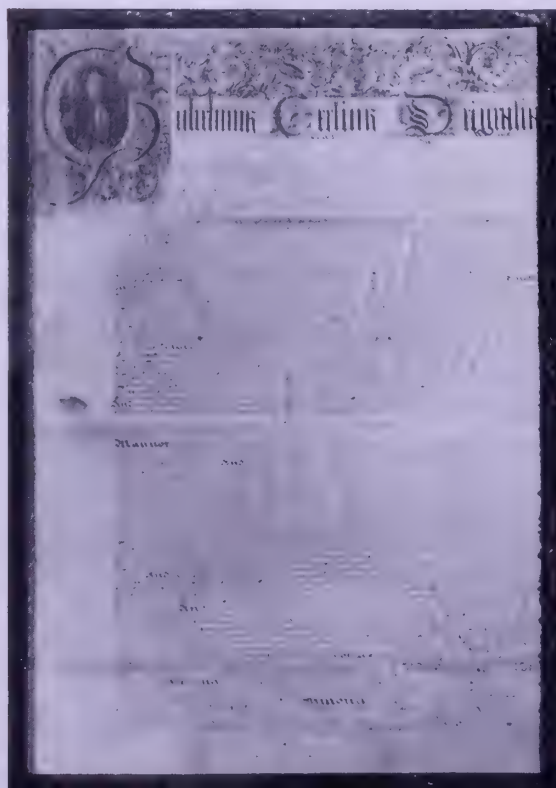
It is assumed that the original stone core of the Manor House existed at the time of the purchase of the property in 1688. Traditionally it had served as a trading post with the Indians and also possibly as a hunting lodge. In 1697, the Charter for the Manor of Cortlandt was granted to Stephanus by King William

III. The old parlor on the ground floor of the house was used as a family room and for informal gatherings. The paneled fire-place wall is painted its original putty color. Furniture here is simpler in style than that on the main floor of the house. All of the pieces are of Hudson River Valley manufacture. The four country Queen Anne chairs surrounding the center table are typical of the simplification of style that took place in the region. The top fall-front William and Mary desk, with its burl walnut front, is of New York manufacture. The cupboards in this room are filled with a collection of English pottery, a large percentage of which is Lambeth, Bristol, and Liverpool Delft, of which several pieces belonged to the Van Cortlandt family. Color below. In the Manor House parlor (cf. also No. 4) the cherry secretary-desk, in the Chippendale style, is a family possession, a simplification of its lines probably testifies to its Hudson River Valley provenance. To the left stands a mahogany Chippendale wing chair which was contributed to the New York City cabinetmaker Gilbert Ash, who was active in the 1760's and 70's; it is upholstered in antique yellow bourette. The desk in front of the desk is a good example of the sophistication of line which New York cabinetmakers achieved in the Queen Anne idiom. The wall hangings are of eighteenth-century French bourette.



2. In the entrance hall of the Manor House the walls are painted white and the woodwork, bannister and stair risers are grained to simulate mahogany. Much of the original graining remains. The portrait to the left is of Abraham van Cortlandt standing in a stylized grand manner setting, and it was painted about 1720. A number of early eighteenth century portraits of members of important Hudson River Valley families survive today; these were done by limners who traveled up and down the river. The chest below the portrait, with its heavy bulbous turned feet, is made of poplar and is typical of furniture of the very early eighteenth century in this locality. The caned-back side chair to the right is in the William and Mary style is ebonized and has a long history of ownership in the Van Rensselaer family.

3. The Charter for the Manor of Cortlandt was granted to Stephanus van Cortlandt in 1697 by King William III of England. The more than 86,000 acres had been acquired by purchase, and this Charter erected the holdings into the Manor of Cortlandt. Among the rights granted to Stephanus as Lord of the Manor were to conduct court leet and court baron on these lands, to collect fines, to appoint ministers to churches and to send a representative from the Manor to the Assembly.



III of England. This charter erected the lands into the Manor of Cortlandt and created Stephanus Lord of the Manor.

The next significant step in the development of the Manor House came in 1749 when it was enlarged from the small stone core into a permanent residence for Stephanus' grandson Pierre and his wife Joanna Livingston van Cortlandt. It was during the years of the administration of the estate by Pierre van Cortlandt, who later became the first Lieutenant Governor of New York State, that the Manor reached its period of greatest social and political importance.

This house is quite different from many other American houses; for a single family, the Van Cortlandts, occupied it for more than 200 years. It was last occupied by a family member in the early 1940's.

The Van Cortlandt Manor property as it exists today contains two other buildings which serve as adjuncts to the manor house itself. These are the Ferry House and Ferry House Kitchen, which are connected by a long walk of about 800 feet. The walk is flanked by beautiful flower borders and enclosed garden plots on both sides, which are developed from the first flowers planted here by Joanna Livingston van Cortlandt.

The Ferry House was not occupied by members of the Van Cortlandt family but was leased to tenants who ran the ferry across the Croton River and managed the Ferry House as a tavern. Eighteenth-century New York ordinances decreed that if a ferry were operated, it was necessary to provide a place where travelers could be put up for the night and provided with food. A traveler journeying north from Manhattan to Albany during the late eighteenth century used the Albany Post Road and the Van Cortlandt ferry was the crossing place over the Croton River. An adjunct to the Ferry House itself, is a small Ferry House Kitchen. It was here that cooking was done for the Ferry House and the food was carried from a door in a lean-to section at the rear through an open door and into the tap room of the Ferry House.

The property today has been restored to the period of the occupancy of Pierre van Cortlandt I (1749-1814) when the property was at the height of its development. The house was acquired in 1953 by Mr. John D. Rockefeller, Jr. and research and actual physical restoration extended over a six-year period until 1959 when the house was opened to the public by Sleepy Hollow Restorations.

The Manor House and Ferry House are essentially original both in exterior and interior architecture. The Manor House has two wings which were built in the early nineteenth century, which were removed. Luckily the furnishings of the Manor House remained intact until 1941 when they were dispersed at a public auction in New York. It was possible to track down a great number of the original furnishings and to return them to the Manor House at the time of its restoration. Various descendants of the Van Cortlandt family were also very generous in returning to the house numerous small personal possessions which give the house a feeling of authenticity that is rarely to be encountered in an American historic house. The furnishings of the Manor House do not represent any one given period but rather show the progression of family life and taste from the seventeenth century through the very early nineteenth century. It includes objects and furniture which were inherited by members of the family and which were brought into the family through marriages.

When thinking of the Dutch background of the family it would seem that there should be a great number of Holland-style objects in the collection. This is not true, however, because of the



The woodwork of the parlor of the Manor House has been repainted its original putty color, and the cupboard interiors have been painted Dutch red. The mantelpiece itself is a replacement which was installed about 1820. The floor has been marbleized, the reproduction of a sample which was found in a small passage between the parlor and a first floor bedroom. The furniture here includes a New York camel-back Chippendale sofa, a tilt-top bird cage table in the Queen Anne style which has a long history of ownership in the Van Cortlandt family, and three of a set of six New York classical side chairs which are identical to a set still in the possession of a member of the family. The sofa is upholstered in eighteenth century blue bourette and the side seats are upholstered in yellow. Many of the accessories were family possessions. The portraits over the sofa are of a Schenectady merchant Caleb Clark and his wife, who were ancestors of the Van Cortlandts. A bill of sale, dated 1809, survives for the purchase of the French mantel clock. Much of the Chinese export porcelain in the cupboard and on the tea table is also original to this house. On the mantelpiece can also be seen two TêHua blanc Chine groups, c. 1720, which show figures of westerners. The imposing group to the right with the dog of Fo is a mate to one still in the possession of a member of the Van Cortlandt family, and it has always been one of the most treasured possessions. A corner of a seventeenth century Ispahan rug, which extends the length of the room, can be seen. 5. Across the hall from the parlor is the dining room, which also has putty colored walls and woodwork with Dutch red interiors. The mantelpiece here was replaced at the same time as the one in the parlor. The imposing William and Mary dining room table, c. 1700, was made in New York. Its base is cherry and the top mahogany, and it is one of two known examples in the field of American furniture. The Chippendale slab top mixing table, of New York make, stands in its original place in the room, as does the black and gilt New York Chippendale mirror which hangs over it. It is known that the dining chairs originally in the room were made by one of the Goddard family in Newport, Rhode Island. Since these were not available at the time of the restoration, a set of six New York Chippendale chairs has been used instead. Much of the Chinese export porcelain and Canton ware to be observed in the cupboard belonged to members of the Van Cortlandt family. The curtains are made from a reproduction of a piece of eighteenth century bourette in the flame pattern. The rug is a bright colored Ushak.



6. In the north-east chamber of the Manor House, the paneled walls and cornices have been grained a dark brown. The tall post bed of mahogany dates about 1810 and is believed to have come from the New York workshop of Duncan Phyfe. It is a family possession and is now standing where it has always been. The Queen Anne arm chair in front of the window is of English origin, but has been used in the Manor House since the eighteenth century. The chest of drawers and chairs are New York pieces in the Chippendale style. The eighteenth-century six-plate stove was found in the house at the time of the restoration. The bed is hung with a set of English eighteenth-century copper plate printed cotton curtains which are original Van Cortlandt family possessions, and the draperies at the windows are made from a reproduction of this material. The rug is an eighteenth-century Ladig.

7. The kitchen of the Manor House contains a great variety of cooking utensils which are original to the house. It is indeed unusual in an American house to find such a varied group of items; for generally these humbler items which have been lost in preference to a side chair or a piece of cabinet furniture. The table in the center of the room, original to the house, and the one under the window to the left both have a braced stretcher base construction, and they would appear to be characteristic of local furniture.





English non-importation laws which applied to all of the American colonies until the Revolution. Most of the important pieces of furniture in the Manor House are original family possessions, in some instances standing in places where they have always been. The majority of these are of American make as are many pieces of silver, ceramics, and glass. There is, however, a great abundance of items which were imported during the eighteenth century—ceramics from Europe, and the Orient, fabrics from the Continent, metals from England and the Continent.

In the Ferry House, because of the constant changing of tenant inn keepers, none of the original furnishings has come to light. The Ferry House and Ferry House Kitchen have been primarily furnished with objects of Hudson River Valley origin which might have been used in humbler households during the eighteenth century. The collection here comprises what is probably the most important group of furnishings of this locality.

8. The restored Ferry House to the right and the reconstructed Ferry House Kitchen to the left lie at the other end of the long garden walk from the Manor House. In the far right can be seen the bell which announced the arrival of the ferry across the Croton River. Cooking for the Ferry House was done in the kitchen, and the food was carried through the open air between the two buildings.



The common room of the Ferry House was used by travelers, and here they could refresh themselves and discuss affairs of the day. All of the pieces of furniture in the room are of Hudson River Valley origin. Here can be seen more of the country Queen Anne chairs, a table in the center of the room, whose top revolves to form a seat, and a large corner cupboard, with its original orange and blue paint. The accessories include English and German pottery of the eighteenth century and American pewter, brass and tin of the eighteenth and early nineteenth centuries. The window hangings of the common room are made from eighteenth-century French furniture check.



10. The tap room of the Ferry House contains furniture of Hudson River Valley origin. Here can be seen Windsor chairs, country variations of Chippendale side chairs, another table convertible into a seat, and an imposing pewter cupboard which still retains its original paint. The pewter cupboard is filled with an important collection of American pewter, much of which is by New York pewterers. Other accessories include tin and iron utensils and pottery. 11. The ladies' parlor of the Ferry House was used as both a sitting and bedroom by lady travelers during the eighteenth century. Certainly the most imposing pieces of furniture here are the two bannister-turned chairs which have a long history of ownership in the Hudson River Valley. The accessories include early steel engravings of the Hudson River and American pottery, brass and iron. The hangings at the window and on the bed are of red and white eighteenth-century French furniture check.



Hat badge: Christ and Woman of Samaria; the larger version with an English inscription. English, about 1540. Diameter 2·3 inches. *The British Museum.*
 1a. Enlargement of the smaller hat badge of Christ and Woman of Samaria. English, about 1535. Diameter 1½ inches. *On loan to the British Museum.* 2b. The back of the smaller version in No. 2.

An anonymous loan to the British Museum

1: Renaissance Jewellery

UGH TAIT

THROUGH the generosity of an English collector, who wishes to remain anonymous, a small, but well chosen, collection of Renaissance jewels may now be seen in the King Edward VII Gallery of the British Museum, alongside the Museum's own collection. These handsome examples of European goldsmiths' work of the sixteenth and early seventeenth centuries have been accepted on loan by the Trustees because of their quality, their importance, and the valuable way in which they supplement the Museum's collections.

The earliest jewel in this loan collection belongs to that very interesting group of sixteenth-century jewellery which depicts scenes containing enamelled figures in high relief and which may, therefore, be called 'historiated' jewels. It is a hat badge of the type worn by the gentlemen of the court in their headgear during the first half of the sixteenth century and represents Christ and the Woman of Samaria at Jacob's Well (colour plate, centre). Furthermore, this hat badge is English. The recognition of an English workshop of Renaissance 'historiated' jewellery has always been difficult and problematical. Only within the last decade has a more complete picture of the output of this Tudor workshop been pieced together.¹ This identification has been made possible by the discovery of external evidence which dates to around the year 1540 the gold enamelled 'historiated' covers of the so-called Girdle Prayer Book of Queen Elizabeth,² formerly thought to have been made in the middle of her reign (1558-1603). These covers bear inscriptions in English and, until 1955, were the only known examples of this type of Tudor goldsmiths' work with English inscriptions. In 1955 the British Museum purchased, with the aid of the Christy Trustees and the National Art Collections Fund, a hat badge with an English inscription, which also depicts Christ and

the Woman of Samaria (No. 1).³ It is twice as large as the jewel of the same subject in this loan collection but, much more important, it bears the English inscription:

+ OF · A · TREWTHE ·
 + THOW · ART · THE ·
 TREW · MESSIAS.

This larger Woman of Samaria hat badge is a key piece, for it not only has an English inscription, but the treatment of the figures is closely related to that of the figures on the Girdle Prayer Book covers. On the stylistic evidence of these two items with English inscriptions—both made in England about 1540, probably in a London workshop—a group of some fifteen more jewels have been identified as products of the same English workshop during the period c. 1520–c. 1560.⁴ From amongst these, the jewel most close in style to the two key inscribed pieces is the smaller Woman of Samaria hat badge, now, most happily, exhibited alongside the larger version. These two jewels are the only known instances of the survival of two Renaissance hat badges decorated with the same biblical scene and by very good fortune they can be studied in the same exhibition case in the British Museum.

A close comparison of these two hat badges (No. 2a, for an enlargement of the smaller one) reveals that they are basically the same, not only in the identical composition and gestures of the figures but in the details of the Woman of Samaria's dress and the jugs in her hands. However, a number of significant differences can be detected. Most fundamental of all is the more primitive quality of the modelling of the figures in the smaller version. These figures are, in fact, hopelessly out-of-scale in relation to the 'architecture' of the well—as so often in Gothic art—whereas in the larger jewel this error seems to have been rectified. The rather



3. Two of the 6 Drawings by Holbein for Tudor hat badges. Devonshire Collection, Chatsworth. Reproduced by permission of the Trustees of the Chatsworth Settlement. 4. The back of the Annunciation hat badge. French, about 1535. Diameter 1½ inches. On loan to the British Museum.

nondescript architectural forms used in the smaller version—the domed roof supported on two columns—is replaced in the larger hat badge by an unmistakably ‘Renaissance style’ structure. The technique by which these two hat badges are made and assembled is the same, as I have described and illustrated in detail in my paper to the Society of Antiquaries,⁵ though there are some minor differences. This view of the back of the smaller version (No. 3b) demonstrates the use of ‘butterfly’ clips for attaching the figure scene in relief to the ground plate. The striking similarities between these two jewels suggest that they both derive from the same source, such as a Holbein drawing similar to the six that have been preserved in the Duke of Devonshire’s collection^{6a} at Chatsworth (No. 3a and b). Minor differences, however, indicate that the larger hat badge was executed by the same goldsmith or, at least, in the same workshop at a slightly later date when many of the faults of the smaller version had been eliminated. The smaller, and more primitive, version can, therefore, be regarded as a product of this London workshop about 1530–35.

Of approximately the same date but most probably of French origin is another hat badge in this loan collection, the Annunciation Hat Badge⁶ (colour plate, bottom left). The more accomplished, almost elegant, modelling of the figures is superior to the English hat badges, though still inferior to the Italian workmanship in this field. The colouring of the enamels is brighter and of a finer quality than the English. The frame is thin and very simply decorated with a rope-pattern rim whilst the solid groundplate is replaced by an open trellis, which does not even extend over the whole of the back, so economical was the goldsmith (No. 4). As can be seen from this view of the back, the vase containing the lilies is made separately and attached to the main repoussé Annunciation scene by means of a ‘butterfly’ clip. The main scene in relief is then fastened to the trellis by a gold wire and gripped at the edges by the flanges of the circular frame. The same type of flimsy openwork hat badge can be seen at the Cleveland Museum of Art, Ohio, where a hat badge depicting the Adoration of the Magi⁷ contains a scroll with a French inscription:

QVI A DIEV VEVL COMPL(AIRE) HONNEVR LVY
DOVIT FAIRE

(who would wish to please God should do Him honour).

This scroll, which was made separately, is joined on to the heads of the standing kings and the corner of the architecture by little patches of gold, because there was no groundplate on to which it

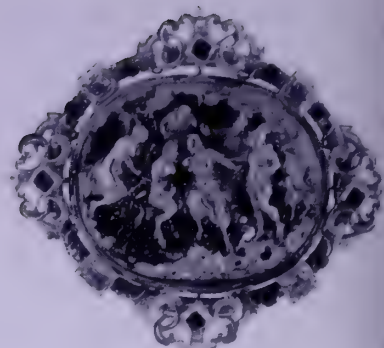
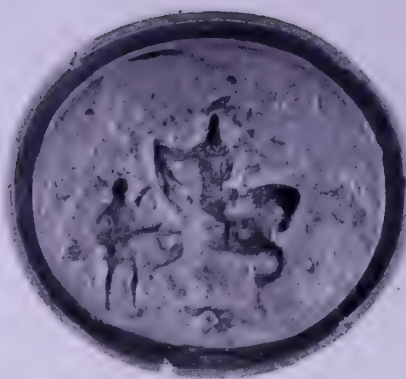
could be fastened. On this Adoration of the Magi jewel the quality of the figurework, the refinement of their faces and elegance of their gestures belong to the same French style that to be seen on the Annunciation Jewel in this loan collection.

Another hat badge of French origin, though perhaps a decade later, represents St. Martin riding a white horse and sharing a red cloak with a beggar (No. 5). This subject, so popular in France where the mediaeval cult of St. Martin of Tours persists undiminished throughout the sixteenth century, is depicted in high relief against a gold enamelled background, on which is represented in very low relief a forest landscape with a castle in the distance. The technique used in making this jewel is significantly different from that employed in the construction of the two Woman of Samaria hat badges already described or, indeed, any of the other hat badges assigned on stylistic grounds to the same London workshop. The whole of the scene of St. Martin and the Beggar is repoussé and embossed work, as a view of the back shows (No. 6); the main figures are not made separately and attached by ‘butterfly’ clips, as was the English practice. This is a deep repoussé work, which is to be seen on all the Italian hat badges, like the famous St. John the Evangelist hat badge in the Kunsthistorisches Museum in Vienna,⁸ or the Conversion of St. Paul hat badge in the British Museum,⁹ requires far greater skill. The French goldsmith who made the St. Martin hat badge, however, had little of the ability of his Italian contemporaries: the figures of St. Martin and of the Beggar lack the fine modelling and expressiveness of the Italian workmanship. However, the French goldsmith has introduced rubies and diamonds into the picture area, in addition to the sophisticated enamelled pictorial background in low relief. Both these new features tend to appear first in Italy on this type of jewellery towards the middle of the sixteenth century.¹⁰ One of the finest examples of this type of jewel is the very large German hat jewel of St. George and the Dragon in the Waddesdon Bequest,¹¹ in which the armour of St. George is entirely composed of diamonds, and the background is composed of a very similar landscape. The frame of the St. Martin jewel, which is repoussé and left open at the back, is most delicately decorated with scrolls in blue and black enamel and a diamond is set at each of the cardinal points. This handsome addition to the small nucleus of published sixteenth-century hat badges was formerly in the collection of Paul R. G. Horst.¹²

The superior quality of the Italian goldsmith in this sphere

Facing page (top, 1 to r). Pendant pomander in the form of a book, English about 1600; The ‘Hilliard jewel’, with miniatures by Nicholas Hilliard. English, about 1580–90; Pendant jewel in form of the monogram ‘G W’. English, about 1600. (centre.) Hat badge depicting Christ and the Woman of Samaria. English, about 1540. (bottom, 1 to r.) Hat badge depicting the Annunciation. French, about 1535; Finger-ring set with a large pyramidal diamond. Italian, mid-sixteenth century; Oval medallion depicting the Nativity, set in a seventeenth-century gold enamelled locket framed with garnets. Italian, mid-sixteenth century. All items are on loan to the British Museum.





5. Hat badge: St. Martin and the Beggar. French, about 1545. Diameter $2\frac{1}{4}$ inches. *On loan to the British Museum.* 6. The back of the St. Martin hat badge No. 5. 7. Hat badge: an Arcadian scene. Italian, second quarter of the sixteenth century. Width $2\frac{1}{4}$ inches. *On loan to the British Museum.* 8. Finger-ring with a large pyramidal diamond. Italian, mid-sixteenth century. *On loan to the British Museum.* 9. The back of the 'Hilliard jewel'. English, about 1580. Height 3 inches (including pearl). *On loan to the British Museum.*



admirably conveyed in a hat badge depicting a centaur surrounded by other figures in an Arcadian scene (No. 7). The accomplished modelling and graceful movement of the gold figures is highlighted against a brown and green enameled background with white enamel clouds above and to the right add to the sense of depth. This use of white enamel is similar to that on the St. John the Evangelist hat badge in Vienna, already referred to, and, despite the more sophisticated frame, this jewel is probably a product of the second quarter of the sixteenth century. The frame appears to stand free from the oval scene and consists of an openwork interlace of enameled scrolls set alternately with eight emeralds and diamonds. Like the St. Martin jewel, this hat badge was formerly in the collection of Paul R. G. Horst^{12a}.

The Nativity jewel in this loan collection is yet a further example of the very fine quality which is always to be found in Italian goldsmithwork of the Renaissance (colour plate, bottom right). The composition, with the figures grouped in the foreground and a set of architectural ruins and a rotunda in the background, is all the elements of a product of the Roman school of painting in the second quarter of the sixteenth century. The goldsmith of this jewel, probably executing it in the middle of the century, has skilfully retained an illusion of aerial perspective and spacious grouping. The figures and buildings were never intended to be enameled, but to stand out against the different colours of the background. Unfortunately, during the seventeenth century the oval repoussé medallion of the Nativity was converted into the front of a locket by the addition of a frame of garnets with a narrow openwork border of white-and-black enameled gold scrollwork. A hinged oval panel covered in plain green enamel formed the back of the locket. No doubt, in the sixteenth century this highly accomplished 'Nativity' medallion formed the centre of a hat badge or a brooch and was mounted in a more exuberant frame in the Renaissance taste.

Another item which has the high quality of mid-sixteenth century Italian goldsmithwork is a most beautifully-proportioned finger-ring (colour plate, bottom centre, and No. 8). The geometrically-shaped bezel is set with a large pyramidal diamond but its beauty is matched by the perfection of the detailed blue and black enamelling on the underside of the bezel and the hoop of the ring, the shoulders of which are each set with three small diamonds. Renaissance rings of this form are extremely rare and, judging from the photographs, the one which was formerly in the Spitzer Collection^{12b} is of inferior workmanship to this splendid ring.



even if the oral family tradition that King Charles I of England gave this ring to Sir Nicholas Kemeys of Cefn Mabldy in recognition of his loyal help cannot be proved, no one would dispute that this ring is worthy of a royal hand.

The English goldsmith, who had begun to assimilate the Renaissance idiom by the closing years of Henry VIII's reign, found abundant opportunities within the showy world of the Elizabethan court to display his talents. No finer example of this type of Elizabethan jewellery is to be found than the gold enamelled pendant in this loan collection (colour plate, top centre). Since it has been in the British Museum, it has been labelled 'The Hilliard Jewel', as not only does it contain two excellent miniatures of a lady and a gentleman, painted by Hilliard about 1585-90, but the jewel itself was most probably designed by him to house these two miniatures. The back of the jewel (No. 9) is in the form of a pocket; for the slightly domed central oval panel is hinged and, when opened, reveals the portrait head of a man (No. 10) wearing a large white collar and, on the inner side of the hinged domed panel, a portrait head of a lady wearing a large ruff (No. 11). In these two miniatures, which are among Hilliard's best work, both heads are depicted turned to the left in partial profile. The man's own hair is silhouetted against a clear vivid blue background and, though the lady is well painted, there can be no doubt that the portrait of the man is by far the more arresting. Unfortunately, my attempts to identify the two sitters have so far been unsuccessful.¹³

Dr. Auerbach in her most recent work¹⁴ on Nicholas Hilliard has established beyond dispute for the first time his overwhelming, long and close connections with the world of goldsmiths from his childhood and family backgrounds, through his apprenticeship to Robert Brandon, 'Her Majesties goldsmith and jeweller', his entry as Freeman into the Goldsmiths' Company in July, 1579. Unfortunately no specific record has yet been discovered which offers the necessary proof that Nicholas Hilliard himself actually executed any goldsmithswork. It remains unproven whether he actually fashioned the gold, or ever participated as a craftsman in the enamelling or chasing of those exquisite Renaissance mounts, frame or locket, which so often were made to house his miniatures. Dr. Auerbach has made out a strong case claiming that 'a small, but important, group of jewellery, beginning with the *Phoenix Jewel* and ending with the *Dangers of the Port Medall*, from c.1574 to c.1588, can be established as a nucleus of Hilliard's surviving work in this branch of art'.¹⁵ However,

10. Miniature by Nicholas Hilliard of an unknown gentleman, inside the 'Hilliard jewel'. Oval, $1 \times \frac{3}{4}$ inches.

11. Miniature by Nicholas Hilliard of an unknown lady, inside the 'Hilliard jewel'. Oval, $\frac{9}{16} \times \frac{3}{4}$ inches.

12. Enlarged photograph of The Barbor jewel with cameo of Queen Elizabeth. English about 1580-90. Length (excluding pearls) 1.3 inches. The Victoria and Albert Museum.





13. Back of the Monogram 'G W' jewel. English, about 1600. Length $1\frac{1}{4}$ inches (excluding skull, crossbones and Maltese Cross). On loan to the British Museum. 14. Pomander in the form of a book. English about 1600. Length $2\frac{1}{8}$ inches. On loan to the British Museum. 15. Pomander in the form of a sphere. English, early seventeenth century. Height $2\frac{1}{16}$ inches. On loan to the British Museum. 16. Spherical pomander open, showing six segments.

at the moment, the most that can be claimed for these jewels is that they were in all probability designed by Nicholas Hilliard. Dr. Auerbach has discovered among the Cecil Papers at Hatfield House, two documents which prove that—from 1588–1594 at least—Hilliard was employing as an assistant a young craftsman from the Continent named 'Abell Feckemann' whom he found to be 'an excellent workman'.¹⁶ This high opinion of Feckemann was repeated by a leading goldsmith, Sir Richard Martyn, Master of the Mint, who wrote in 1594 of him '... being a very good workman, young and Hable to do her Majestie good service, in graving under Mr. Hilliard who set him in work...'. Hilliard wrote in his *Treatise* in 1624: 'The good workman also which is soe excellent dependeth one his owne hand, and can hardly find any workmen to worke with him to helpe him to keepe promise, and worke as well as himselfe, which is a great mischief to him'.

The fact that Hilliard needed a good craftsman like Abell Feckemann to help complete his commissions may be taken to indicate Hilliard's inability to carry out the goldsmithwork that was so often involved. His ability to design the jewelled mounts or frames can scarcely be doubted; for not only is it in the tradition of most court painters, like Holbein, to design jewellery and silver plate, but Hilliard is known to have designed Elizabeth's second Great Seal in 1584–6. However, his skill as a practising goldsmith in executing these designs has yet to be established. The fact that the records¹⁷ show that his patrons at the court of James I very occasionally paid him a large sum for a portrait in an elaborate jewelled setting, does not signify that Hilliard himself did more than design the jewel and paint the miniature. He would most probably have commissioned a practising jeweller to execute his designs and then have paid him directly. Hilliard's bill to the patron would then cover the total expense of the whole commission.

The 'Hilliard jewel' in this loan collection is designed with great originality and refinement. The central oval cameo is mounted in a gold and dark blue enamelled border, around which is a wide white enamelled band set with rubies and patterned in gold and translucent enamels. This oval band is surmounted by a triangular pediment of almost architectural quality and rests on an equally 'architectural' bracket with scrolls beneath. From the ends of this bracket spring two cornucopiae, out of which emerge naked half-length negro figures, shooting arrows from their bows. Their torsos in *contraposto* are mostly finely modelled despite the small scale. The back of the jewel differs only slightly from the front, except for the central oval panel with its lively foliate design executed in translucent enamel. The main features

of the over-all design are reminiscent of the tiny Barbor jewel (No. 12) and the Armada jewel,¹⁸ both of which are products of the decade 1580–90 and in both of which the central feature is a profile bust of Queen Elizabeth.

The onyx cameo on the 'Hilliard jewel' is carved with a bust of a negress, almost full face, and is a fine example of an Italian Renaissance gem. One of the few similar Elizabethan jewels to survive is the famous Drake jewel,²⁰ which encloses a miniature of Queen Elizabeth by Hilliard dated 1575. Although its magnificent gold enamelled setting with its richly encrusted, ponderous Renaissance scrollwork is earlier in style, the centre of the front of the Drake jewel is similarly set with an oval onyx cameo of a negro bust in profile, behind which, in white, is the outline of the profile of a classical head. As the Drake jewel was presented by Elizabeth I to Sir Francis Drake in 1579, the jewel must have been executed between 1575 and 1579. Therefore, on the basis of a reasonable estimate of the rate of stylistic development and change of fashion, the 'Hilliard jewel' in this loan collection would again seem to belong to the following decade, 1580–90. As the two Hilliard miniatures in this jewel can be dated on stylistic grounds to the late eighties, this jewel can reliably be said to have been made about 1585–90.

With so splendid a jewel, the desire to trace its whole history from its first owners, the patrons who commissioned it, to the present day is particularly compelling but, alas, when it was sold at Christie's in 1957²¹ by an American owner (Mrs. B. C. Jago), no earlier history was known. So far, I have only been able to trace its history back one hundred years; in June, 1862, it was lent to the Special Exhibition of Works of Art at the South Kensington Museum.²² The detailed, twelve-line catalogue entry leaves no doubt that this same jewel was then owned by Lady Sophia de Voeux, who lent it to the Exhibition. Significantly the miniatures are catalogued as 'two finely painted portraits of a lady and gentleman by Hildyard', but the jewel is labelled as 'Italian'.

Another highly personal English jewel in this loan collection was made either in the last decade of the sixteenth century or in the early part of James I's reign. Executed for a particular patron, this pendant is in the form of a monogram, G W (colour plate, top right). The 'W' is enamelled in black and the 'G' in white, and both are patterned with thin gold Manierist scroll designs. The 'W' is studded with nine table-cut diamonds set in high square gold mounts, which are arranged in a geometrical pattern. The 'W' is surmounted by two white enamelled scrolls and a small ring with another table-cut diamond.



the middle. The back of the jewel (No. 13) is similarly enamelled, though the studs of the table-cut diamonds are left undiscovered. From the small ring at the base of the jewel, there is now suspended a white enamelled skull and crossbones, below which a Maltese cross, also enamelled in white. Although both these pendants seem to be of seventeenth-century date, it is possible that they have been added to this monogram jewel at some more recent date. Originally the monogram jewel probably had a pearl or cluster of small pearls hanging below it, just as can be seen on the very similar jewel worn in the hair by the lady in the oil painting at Gorhambury, which is said to represent the aging Queen Elizabeth and is usually attributed to Segar c.1595-1600.²⁴ The large lozenge-shaped jewel depicted in her hair above her left temple is composed of thirteen table-cut diamonds set in high square gold mounts arranged in a formal geometrical pattern, which creates an effect comparable to that of the monogram 'G W' jewel. Another similar jewel^{24a} is worn on the ruff by Lady Brydges, in her portrait by Hieronimo Custodis, painted in 1589. In this same portrait, Lady Brydges is also depicted wearing in her hair a monogram jewel, HW, composed of table-cut diamonds and creating an effect very similar to that of the 'G W' jewel in this loan collection. The thin gold Mannerist decoration on the back and white enamelled letters 'G W' of this jewel is almost identical in character to that used on the back of the famous Lyte jewel.²⁵ This jewel, which was given to Thomas Lyte by James I when he presented the King with an illuminated pedigree on 12 July, 1610, contains a miniature of King James I painted by Nicholas Hilliard.²⁶ The monogram 'G W' jewel can hence be attributed to an English goldsmith's workshop c.1600.

Another jewel, probably from the same workshop about 1600, is a pomander in the form of a book (colour plate, top left). The openwork tracery of the front and back 'covers' is composed of a Mannerist strapwork design. The same elements of design, especially the use of little angular blocks which are present on the back of the Lyte jewel and on the monogram 'G W' jewel, reappear in a highly accomplished form on this pomander. The enamelling is most restrained. Only three colours, black, white, and blue are used; though the front of the pomander is enriched with four table-cut diamonds: one in each of the four corners, and a large angular-shaped diamond in centre. The 'book' cannot be opened, for the 'covers' are not hinged. However, the pomander is intended for use, not just as an ornament. The bottom panel slides out (No. 14) but when closed leaves no trace that it is movable. Another pomander in this collection represents the more traditional form (No. 15). When closed, the pomander has a spherical form, but if the top is unscrewed, the six hinged compartments open outwards from the central hexagonal column like the segments of an orange (No. 16). Each compartment has a

tightly-fitting lid, which can be slid open. In these sections were stored the various perfumed substances. A few surviving pomanders have been recorded with the names of perfumed substances engraved on the lids of the segments,²⁷ but in this pomander only the numbers (1-6) are engraved on the outside of each segment in consecutive order. The owner presumably could remember the order in which the perfumed substances were stored. One of the earliest mediaeval pomanders of this segmental type is preserved in the Bayerisches Nationalmuseum in Munich;²⁸ when the top is unscrewed, this Gothic pomander, made in the Rhineland 1470, opens into four hinged segments with a sliding lid on it for inserting the musk or similar substance. The perfume escaped from the small openwork tracery of the pierced outer shell of the segments. The object, therefore, functioned as a pomander or musk-ball (in German, 'Bisamapfel'), when it was closed. The sixteenth-century and seventeenth-century segmental pomanders, like the one in this loan collection with its gold scrollwork against a black-enamelled ground on gold, do not have pierced outer walls and can only, therefore, be regarded as storage containers for the perfumed substances—not pomanders, in the true sense of the word. This pomander, which was probably made in England in the early seventeenth century, typifies the end of the great Renaissance designs for jewellery, which are so handsomely represented in this private collection, now generously placed on loan for public exhibition at the British Museum.

NOTES

- ¹ Hugh Tait: *Historiated Tudor Jewellery*, *Antiquaries Journal* (1962) Vol. XLII Part II, pp.226-246. Pl. XXXIX-XLVIII.
- ² Hugh Tait: *op.cit.* pp.232-5. Pl. XLI a and b.
- ³ Reg. no. 1955, 5-7, 1. Hugh Tait: *op.cit.* pp.228-9. Pl. XXXIX a, b and c.
- ⁴ Hugh Tait: *op.cit.* List of Plates pp.245-6.
- ⁵ Hugh Tait: *op.cit.* pp.229-231. Pl. XXXIX b, c, d and e.
- ^{6a} *Burlington Magazine* (1903): Vol. I. Colour Pl. opp. p.273, discussed p.354.
- ⁶ Hugh Tait: *op.cit.* p.239. Pl. XLV a and b.
- ⁷ Hugh Tait: *op.cit.* p.239. Pl. XLV d. Joan Evans: *History of Jewellery* (1953), p.100.
- ⁸ Joan Evans: *op.cit.* Pl. 48 b.
- ⁹ C. H. Read: *The Waddesdon Bequest*, British Museum (1899), cat. no. 171. Pl. XLII.
- ¹⁰ Hugh Tait: *op.cit.* pp.243-4. Pl. XLVIII.
- ¹¹ C. H. Read: *op.cit.*, cat. no. 172. Pl. XLII.
- ¹² Sold at Christie's on 27 February, 1962, lot 179.
- ^{12a} Sold at Christie's on 28 November, 1961, lot 117.
- ^{12b} Spitzer Collection Catalogue. Vol. 4, p.164, no. 26. Pl. 6. Spitzer Collection Sale, cat. no. 1900 (Vol. 2). Fontenar: *Les Bijoux* p.59.
- ¹³ Erna Auerbach: *Nicholas Hilliard* (London) 1961, p.335 states '... two miniatures by Nicholas Hilliard: On the left: *An Unknown Gentleman*; on the right: *Queen Elizabeth I*. The miniature of the man may represent the portrait of Robert Devereux, 2nd Earl of Essex'. I cannot accept either of these attributions with any degree of certainty and would prefer to say that the two portraits have yet to be identified.
- ¹⁴ Erna Auerbach: *op.cit.*, pp.169-197.
- ¹⁵ Erna Auerbach: *op.cit.*, p.193.
- ¹⁶ Erna Auerbach: *op.cit.*, pp.26-37.
- ¹⁷ Erna Auerbach: *op.cit.*, p.39.
- ¹⁸ In the Victoria and Albert Museum. Erna Auerbach, *op.cit.*, p.189. Plate 179. Joan Evans: *English Jewellery* (1921), pp.4, 97. Pl. XIX, 4.
- ¹⁹ In the Victoria and Albert Museum. Erna Auerbach, *op.cit.*, pp.190-191. Pl. 191a, b, c. Joan Evans: *History of Jewellery* (1953). Pl.85, p.130.
- ²⁰ Erna Auerbach: *op.cit.* pp. 186-188. Pl. 178a, b. Joan Evans: *English Jewellery* (1921), p.97. Colour Plate A, 5.
- ²¹ Christie's, 12 November, 1957. Lot 142 and frontispiece illustration. The miniatures were catalogued as 'by Isaac Oliver' and the goldsmithswork as 'Italian, early 17th century'.
- ²² *Catalogue*, edited by J. C. Robinson, F.S.A. (Revised edition, 1863), no. 7336.
- ²³ The monogram could be read as G V V, but this reading seems less likely.
- ²⁴ Erna Auerbach: *op.cit.*, pp.278-9. Pl. 243.
- ^{24a} Roy Strong: 'Elizabethan Painting: An Approach through Inscriptions', Part II: Hieronimo Custodis, *Burlington Magazine*, Vol. CV (March, 1963) p.103, fig.6. The portrait is in the collection of the Duke of Bedford, Woburn Abbey.
- ²⁵ C. H. Read: *The Waddesdon Bequest*, British Museum (1902), cat. no. 167.
- ²⁶ Sir H. Maxwell Lyte: *Proceedings of the Somerset Archaeological Soc.* 1892 II, 60. Joan Evans: *op.cit.*, p.108. Pl. XX, 6.
- ²⁷ Erna Auerbach: *op.cit.*, p.167. Pl. 165.
- ²⁷ W. Turner: *Pomanders*, *The Connoisseur*, Vol. XXXII (1912), pp.151-156, figs. I-XIV, lists the names on the lids of one pomander as (1) Sarah; (2) Canel; (3) Mosschat; (4) Schlag; (5) Negleken; (6) Rosen.
- ²⁸ Edward Wenham: *Pomanders*, *The Connoisseur*, Vol. XCIII (1934), pp.228-232, figs. I-XIX, lists two different sets of names on the lids of two more pomanders.
- ²⁹ E. Steingraber: *Antique Jewellery* (1957), p. 81, fig. 126.

An outstanding Guide to Armour

A review by CLAUDE BLAIR of the new edition of a Wallace Collection Catalogue

THE last edition of the Wallace Collection *Catalogue of European Arms and Armour*, begun by S. J. Camp and completed by Sir James Mann, was one of the best works of its kind ever produced. All its volumes have now been out of print for several years and—an indication of the esteem in which they are held—have been fetching very high prices in the second-hand market. Students everywhere have therefore been waiting eagerly for the publication of the long-promised new edition, completely revised by Sir James Mann. As was to be expected this is an advance on the old catalogue in every way, a fact that serves to emphasise how great a loss to the study of arms and armour has been caused by its author's untimely death.

The major improvement that is immediately obvious in the new catalogue,* and one that makes it immensely easier to use, is in its arrangement. The previous edition comprised three volumes, each covering the contents of one gallery, with the pieces arranged and numbered in more or less the order in which they were laid out in the cases. Now the whole collection has been renumbered so that it falls naturally into typological groups, each arranged chronologically, and the catalogue has been reduced to two volumes: one covering armour and the other arms. At the same time the number of half-tone plates has been increased from 116 to 208 and a coloured frontispiece has been added. Indeed, one wonders how it can still be possible to provide so much for so moderate a purchase price.

The Wallace Collection contains its share of pieces that have been through the hands of the restorer or that are made up of components from different sources, for example a number of the guns once owned by the Paris collector-dealer Frédéric Spitzer. One of the few adverse criticisms levelled at the old edition of the catalogue was that it did not always indicate clearly where alterations of this kind had taken place: it is surprising to find therefore that the same weakness still exists to some extent in the new edition. The descriptions of the pieces are, in fact, based fairly closely on those in the old catalogue, though all the terminology has been revised to bring it into line with modern usage. As before, they are accompanied by reproductions of marks and a wealth of information about the history of the objects and their makers, and about similar specimens preserved elsewhere. The author's unrivalled knowledge of the arms collections of the world has enabled him to add much new material here, while he has also been able to incorporate the results of recent research, both in Britain and on the Continent, in the shape of a number of important new attributions. These include the identification of an armpiece from the Roggendorf armour at Vienna (A245), a lance-rest from Philip II's *de ondas ó de nubes* suit at Madrid (A228) and a pair of legs from an armour made by Conrad Seusenhofer

of Innsbruck for the Emperor Maximilian I (A285/6).

No catalogue of this magnitude could possibly be expected to give a definitive account of every object included in it, though errors and omissions are remarkably few. The following notes may therefore be of use in preparing the next edition that is certain to be needed before long:

(1). *Rapier*, No. A628. The coat-of-arms on this has nothing to do with the Duke of Courland, as stated, but is that borne by the Capo da Lista of Padua (*ob.* 1619). This is established by the fact that it appears with his name, and the comet device also found on the sword, on a pair of saddle-steels in the Hermitage, Leningrad (Nos. M75 and 79).

(2). *Greenwich Armour*, No. A62. As was pointed out in the *Connoisseur Year Book* for 1956 (p. 81) the Duc de Longueville whom Meyrick believed had owned this suit was the fifth of the name, Léonor d'Orléans (*ob.* 1573). That he was correct in this belief is highly improbable, but it is certainly not true to say that Sir James Camp was able to show 'that Meyrick's tradition that this armour belonged to the ducs de Longueville until the French Revolution is untenable': in his account of the armour in the old edition of the catalogue he makes no definite pronouncement in either way. It is almost certainly the suit shown on the drawing labelled *My Lorde Bucarte* (i.e. Lord Buckhurst) in the *Jacobean Album* and we know that Buckhurst's son, William, was killed on 15 January 1592 near Neufchâtel in a skirmish in which the Duc de Longueville took part. There is therefore a possible connection, if a tenuous one, between the original owner of the armour and the Longueville family.

(3). *Pieces from the Rosenblatt garniture at Vienna*, Nos. A342 & 343. This garniture is no longer ascribed to Wilhelm von Worms, as stated here. In an important article published in Volume V of the *Münchner Jahrbuch der bildenden Kunst* (pp. 142-53), Freiherr Alexander von Reitzenstein was able to establish conclusively that the group of armours to which the garniture relates were made by Wolfgang and Franz Grosschedel of Landshut. He suggested further that it was itself the work of Franz and was made for the Emperor Maximilian II and not Ferdinand I.

It remains only to say that this is an outstanding contribution to the literature of arms and armour and one that all students of whatever their special interests, will find indispensable as a work of reference. It is a worthy memorial to its author.

* *Wallace Collection Catalogues: European Arms and Armour*. By Sir James Mann. (Published by the Trustees. London, 1962. 2 Vols. pp. 714 + liii. 208 half-tone plates. 1 col. plate. 37s. 6d. net.)

Facing page. Mounted Gothic armour. German, c. 1475





Eighteenth-Century Swiss Faience

RUDOLF SCHNYDER

Curator, Schweizerisches Landesmuseum, Zürich

ABOUT the middle of the eighteenth century, the potteries of Switzerland were no longer able to cope with the demand of the wealthier classes for fine tableware. At that time, the Swiss market was flooded with foreign china and earthenware which flattered the taste of eighteenth-century society by the richness of their patterns and the freshness and delicacy of their colouring. In particular, Strasburg and South German wares, conspicuous for the quality of their overglaze enamel painting, were highly appreciated; and the demand was so great that native potters looked forward to the time when their own work would be able to offer serious competition.

The first attempts to establish an industry of the kind were made at Berne. They were launched by Gottlieb Emanuel Hermann, a master of the old Bernese rustic tradition, in association with the fashionable Bernese restaurateur Emanuel Langhans. The factory closed down in less than three months. A year later it was succeeded by that of Augustin Willading, a rural magistrate, who founded a faience works which only ran for a short time. Four years later the premises were taken over by Lieut.-Col. Franz Rudolf Frisching, who owned a factory in the immediate neighbourhood; the first mention of this dates from 1760. Frisching's manager up to 1763 was Johann Adam Spengler, later manager of the Zürich faience and china works.

He was succeeded at Frisching's factory by Daniel Hermann, who remained manager until the enterprise closed down in 1771.

Very little has survived of the products of these Bernese works. Nothing is known of Emanuel Langhans' and Gottlieb Emanuel Hermann's experiments, and products of Willading's and Frisching's factories are very rare, and highly controversial collectors' items. The few pieces that can be definitely assigned to either workshop show that both were striving to produce faience of the same quality as Strasburg. Both the simple 'Indian' flower decoration of Strasburg, and the more difficult 'naturalistic' flower decorations were painted with great skill (No. 5). In order to give greater depth and brilliance to the painting, the Frisching works used a pale grey shading. Beautiful Bernese flower-paintings of this kind are to be seen on a number of rare earthenware stoves, for which the Frisching factory had a great reputation under Daniel Hermann.

In 1763, the year in which Frisching merged Willading's factory with his own, Adam Spengler left Berne to take over the management of a faience and china factory founded by a group of prominent citizens of Zürich. One of them was Salomon Gessner, the author of the famous *Idylls*. When Spengler began work in Zürich, he was quite ignorant of the secret of porcelain manufacture. He began with faience and continued to make it



3. Faience Plate, decorated with polychrome *fleurs fines*. Zürich, c. 1765-70. 24 cm. in diameter. Swiss National Museum (HA 2175).

ing page
Christening ewer. Formalized flower painting. Zürich, c. 1765. Blue mark Z., 23 cm. high. Swiss National Museum (HA 2012).

Pair of faience figures, gardeners, man (22.5 cm. high) and woman (25 cm. high) emblematic of spring. Polychrome painting executed with precision of china work. Models believed to be by Jean le Maire. Zürich, c. 1765. Swiss National Museum (LM 22750, 22751).

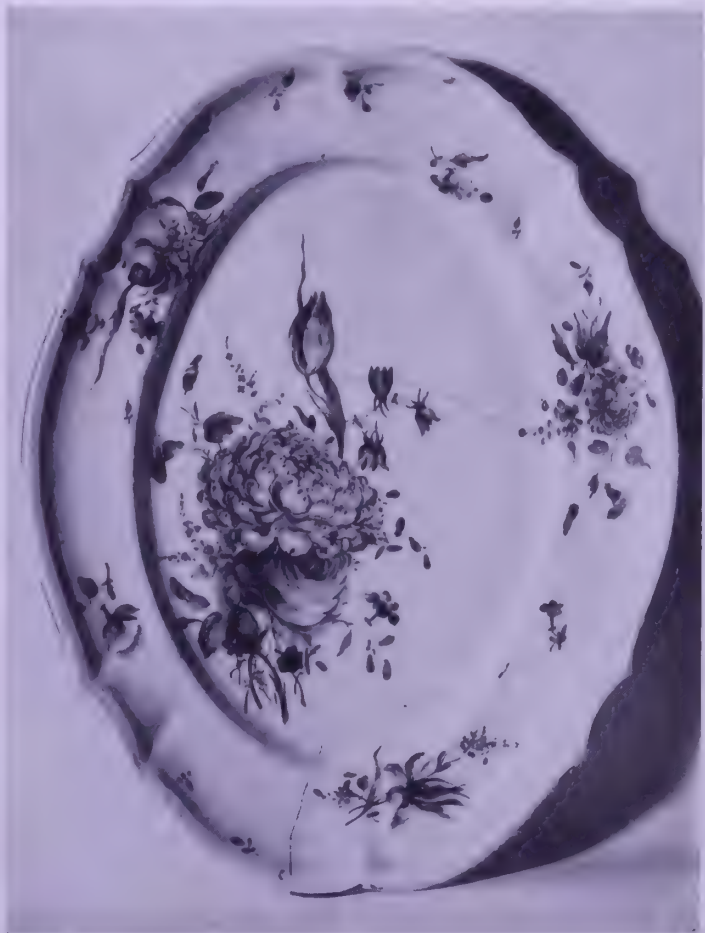


4. Faience plates, painted in polychrome enamel colours; a leaping stag between clumps of trees on a background of hilly landscape. Hünérwadel, Lenzburg, c. 1763. Blue mark H., 24 cm. in diameter. Swiss National Museum (LM 20254).

5. Oval faience dish. Rich polychrome flower decoration. F. R. Frischling, Berne, c. 1765. Blue mark B., 36 cm. long. Swiss National Museum (HA 2156).

all quantities long after the factory had begun to turn out celain. The high quality of Zürich ware is proof that Spengler is extremely skilful in painting on faience. His handling of flower decoration attracted the attention of Count Zinzendorf, connoisseur of contemporary wares, who visited the Zürich factory in 1764 and wrote: '... If it were not for a slight roughness of the glaze, Zürich tableware would be far finer than Strasbourg'. The mention of Strasbourg in connection with Zürich is not haphazard; for both the Indian (No. 1) and the naturalistic flower-decoration were practised in Zürich (No. 3). Zinzendorf was a great amateur of the naturalistic style.

Spengler's faience work was not restricted to tableware. He painted faience figures modelled after porcelain originals and painted in the same way as porcelain. Here, too, he was following ideas he had received from the Alsace-Lorraine centre, where it was the general practice to make figures of the porcelain type on faience. It is interesting to note that the first artist to model faience figures at Zürich, Jean le Maire (Johannes Meyer) came from Saverne in Alsace; that is, from the neighbourhood of the two great centres of faience manufacture, Strasbourg and Niderbrunn. He is believed to be the author of ten emblematic figures of the Seasons which are among the finest that Zürich ever produced (No. 2). In the last ten years of the Zürich factory, which





6. Faience Plaque, decorated in polychrome enamel colours, green, yellow, black, brown and purple. Boar hunt with one mounted huntsman and a huntress with hounds on a background of a landscape with a castle. Painted by Adam Heinrich Klug. Inscription: 'On June 1st, 1763, the Lenzburg factory was opened. Herr Markus Hünerwadel: Adam Heinrich Klug: Borsolain: M.' Painter. Hünerwadel, Lenzburg 1763, 17 cm. high. *Swiss National Museum* (HA 4022). 7. Inkstand, designed as a hunting scene. A huntsman standing in front of a tree blowing his horn with a huntress seated beside him. Dead game on the ground. Stumps of trees serve as inkwell and sand-vase. Hünerwadel, Lenzburg, c. 1763, 17·5 cm. high. *Swiss National Museum* (HA 4023).



closed down in 1791, a Lorraine artist, Gabriel Klein, was employed there; he had formerly worked at Lunéville with the famous modeller Paul Louis Cyfflé.

While Zürich faience was mainly inspired by the French taste, the same cannot be said of its china, which owed a great deal to the influence of the South German style. That the German connection also left its mark on Swiss faience, however, may be seen in the ware produced at Hünerwadel's factory at Lenzburg, which was established in 1763. In the decoration of his tableware, Hünerwadel used the German faience style, which came into Switzerland at that time from the Künersberg works and was obviously extremely popular. His manager was Heinrich Klug, an experienced and most skilful painter, who had formerly worked at Bayreuth. When Hünerwadel and Klug established their factory, they could not foresee the competition that was soon to come from Zürich and it proved beyond their means. When that happened, they closed down their factory, which had only been running for a few years.

The few pieces of this short-lived Hünerwadel factory which have been preserved, however, show that it must have been an important enterprise and that it deserves a place of honour among the Swiss faience works. Hünerwadel seems to have aimed from the outset at presenting his clientèle with as wide a choice as possible. As an exclusive speciality he produced service painted with hunting scenes in the Künersberg style (No. 4). Fully realizing the exquisite quality of the ware he was offering, he had a plaque decorated with a hunting scene made which bears the date of the first firing (No. 6). Besides all kinds of tableware, plates, dishes, tureens, jugs, trays and can-



Covered tureen. The knob on the lid and the handles in the shape of twigs with encrusted leaves. Painted with formalized, polychrome flowers and butterflies. Lenzburg c. 1765, 16.5 cm. high. *Swiss National Museum* (LM 19531). 9. Nightlight with encrusted flower decoration and the poly-arms of Canon Ludwig Meyer v. Schauensee, on whose estate at Beromünster Andreas Dolder's kiln stood. Andreas Dolder, Beromünster, c. 1775, 25.2 cm. high. *Swiss National Museum* (LM 16874). 10. Covered tureen, knob, handles and feet encrusted with arrangements of vegetables. Painted with handsome polychrome bouquets. Andreas Dolder, Beromünster, c. 1775, 24.5 cm. high. *Swiss National Museum* (IN 154/8).

ks, decorated with hunting scenes, stalking huntsmen, baying hounds and fleeing game, the hunting theme was also used for a cup which was originally intended for use as an inkstand (No. 7). Unlike the Zürich figures, this is a true faience group, which does not seem to have been originally conceived in china, but takes the softer, more malleable, less sharply contoured material of faience into account. In addition to the hunting scenes, Hünérwadel ware is also decorated with fruit and flower arrangements (No. 8), while chinoiserie and a crane pattern in manganese purple were other specialities of the factory.

Quite unlike these comparatively important faience factories founded by industrialists in association with craftsmen, the two factories to be mentioned were very small workshops established by individuals on their own account about ten years later. From 1771 to about 1780, Andreas Dolder, a painter formerly employed in Baron Jean-Louis de Beyerlé's factory at Niderer, started a faience workshop of his own at Beromünster; his products, with the fresh and vivid colouring of their fruit and vegetable reliefs, have a quite individual rustic charm (Nos. 9 and 10). The second workshop was set up by Johann Jakob Frey, who is native town of Lenzburg in spite of the fact that it had been the scene of the failure of the Hünérwadel factory which had been founded there ten years before. Frey too had had a sound training abroad, and, before he returned to Lenzburg in 1774, he had tried in vain to start a faience works at Montbéliard (Doubs). It did fortune favour him at Lenzburg. After the liquidation of the first factory, the people of Lenzburg regarded the prospect of a profit-making venture in the line with a sceptical eye. They were cautious of putting any money into Frey's workshop.





11. Vase-shaped ornament with rococo scroll handles. Painted with polychrome flower-garlands by J. J. Frey, Lenzburg, c. 1785. *Swiss National Museum* (LM 20556).

In spite of the utmost efforts, he contracted heavy debts and in 1790 became bankrupt. The few pieces of his work that have been preserved, however, show him to have been a most versatile artist. There is an airy bravura in the festoons and bouquets with which he decorated his ware (Nos. 11 and 12). In addition to tableware, Frey's faience stoves, delicately decorated with bouquets, coloured landscapes and pastoral scenes deserve special mention.

The very short efflorescence of the Swiss faience industry lies between 1760 and 1765. The work produced in the 70's shows a decline. It is notable for the adaptation of foreign models, as was only to be expected in a small country connected in all kinds of ways with bigger neighbours. Well-equipped with courage and capital, manufacturers did all they could to attract faience workers who could produce ware comparable in quality to that of the most successful French and German enterprises of the time; the result was a lively adaptation of French and German designs. This artistic translation work gives Swiss rococo faience its own special character, and ensures it a place of its own in the history of European faience. Though the industry had no apparent success, and had no influence on Swiss economic history, as a detail in the history of art it is important as a fine example of the part in cultural exchange played by Switzerland in Europe in the eighteenth century.



12. Tile painted with polychrome bouquet, signed 'by Jacob Frey, Lenzburg, 1778'. This tile was later used by Wilhelm Zulauf, painted by manufacturer at Langenthal, as his trademark. He may have painted the word *Hafner* himself, 62 cm. high. *Swiss National Museum* (LM 4649).



Fig. 2. *Secrétaire à abattant*, the shape of which dates it to 1780-90. The inlay is of the type usual from 1770 onwards. Much of the same marquetry design found on other Roentgen pieces. Light and dark maplewoods, with rosewood.

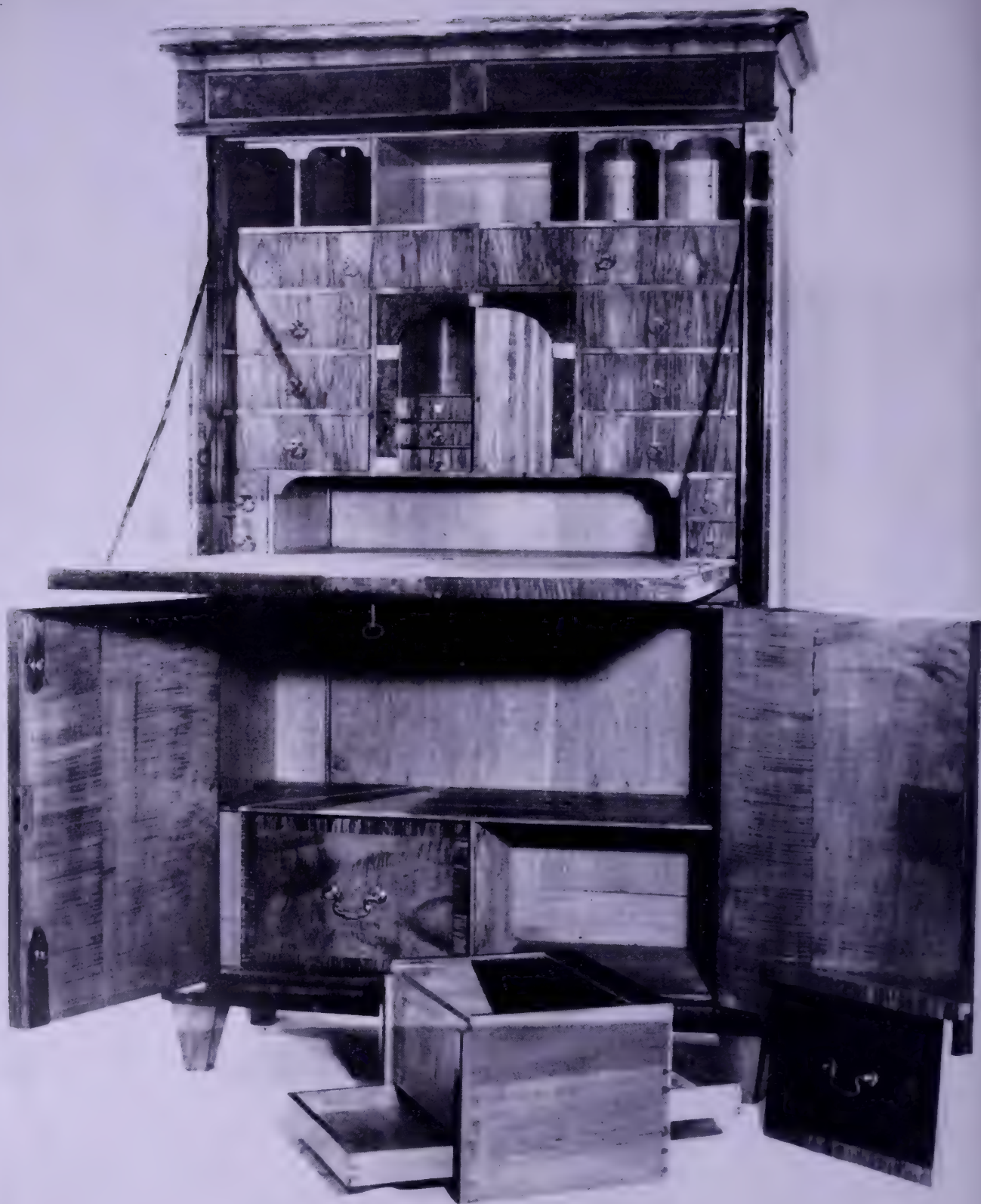
Some unpublished furniture by David Roentgen

FRANZ WINDISCH-GRAETZ

GERMANY'S most important eighteenth-century cabinet-maker did not work in one of the politically dominant cities like Berlin, Dresden or Munich, but in the little town of Neuwied on the Rhine, near Koblenz. Neuwied was not important for all that. It was, in fact, the capital of a tiny sovereign state, the County (later Principality) of Wied. Its ruler in the middle years of the eighteenth century was Count Friedrich Alexander von Wied, distinguished for his taste, his enlightened outlook and his toleration. One of the proofs which he gave of these qualities occurred in 1750, when he permitted a group of the Moravian Brethren—the pietist Protestant community formed in 1727 by Count Nikolaus Ludwig Zinzendorf (1700-1769)—to settle in his domains 'for the Increase of Our Residence of Neuwied, its Commerce and the Growth thereof'. Among the immigrants were the master cabinet-maker Abraham

Roentgen (1711-1793), his wife and two sons, the elder of whom, David (1743-1807), was before long to achieve fame throughout Europe.

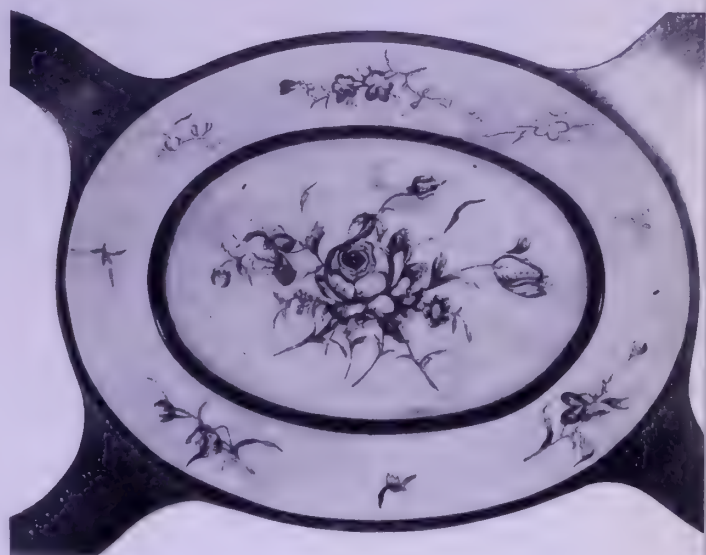
Abraham Roentgen was a joiner's son from Mühlheim near Cologne who, when setting out as a journeyman in 1731, turned not to France but instead, no doubt because of his religious views, to Holland and England, where he remained for seven years. His experiences there and the knowledge of the prevailing taste in English furniture that he had acquired guided all his subsequent work. In London Abraham had met Count Zinzendorf and had joined the Moravians there. On returning to Germany in 1738 he first set up a workshop in company with the Brethren at Herrnhag, and later at Neuwied. The production methods he had learnt abroad, and the social connections that went with his membership of the Moravians, soon procured him the custom of



3. *Secrétaire à abattant*, opened. The small drawers in the upper part are veneered with rosewood in front. Typical of Roentgen's workshop are the stove-gilt furnishings and the roll-back cupboard door of pale and green-coloured maplewood. The secret drawers are also characteristic.



4. *Left.* Work Table. The legs and stretchers are attached by screws and may be removed for safety in transport. Maplewood stained brown with inlay of maplewoods coloured in various shades. About 1770-75.



5. *Above.* Oval stretcher tray on the table, No. 4. The imitation of contemporary porcelain is evident.



6. *Top of Table in No. 4.* A Roentgen speciality was producing shading effects by minute wood-mosaics in preference to engraved hatchings.



7. A Table Top. This has affinities of design to that in No. 4. The same motif is found in the inlay of a sewing table in Schloss Baden-Baden. About 1770-75.

8. Facing. Encoignure. Planewood inlaid with maple in various shades; the remainder in rosewood. About 1770-75.

the local nobility. The workshop grew in importance from 1750 onwards. In 1757 his son David joined the business as an apprentice. Abraham had specialised in Dutch and English rococo, but David Roentgen, who had taken over the running of the firm by 1768 at the latest, looked instead to Paris, where the Louis-seize style had entered upon its ascendancy. His business skill and tireless enterprise soon raised the Neuwied workshop to be the most widely recognised manufactory of this style on the continent of Europe.

The firm's prosperity dates from a furniture lottery held by David Roentgen in Hamburg in 1769, the great success of which put an end to the financial difficulties of the preceding years. The next step of the young manager—his father made the firm over to him in 1772, no doubt in acknowledgment of his commercial ability—was to get a foothold in Paris itself. After several years of preparation, David Roentgen set out for the French capital in 1779, accompanying several cart-loads of his finest pieces. He had been there once before, when he had made the acquaintance of the engraver Johann Georg (Jan-Georges) Wille (1715-1808), a fellow-German by origin, from whom he had received valuable introductions. Upon arriving the second time in Paris, he secured, through these connections, early admittance to court, and the king bought from him for the enormous sum of 80,000 livres one of his celebrated state writing tables of vast proportions. An exhibition in the Salon des artistes et savants won unqualified acclaim and David Roentgen had conquered Paris.

Apart from the royal purchases, those of Baron Friedrich Melchior von Grimm (1723-1807) proved to have lasting importance for Roentgen. The great connoisseur's influence was far-reaching and his judgment in matters of taste was noted beyond the confines of Paris society. The Empress Catherine was among those who paid attention to his artistic advice. Roentgen owed it to the favour and recommendation of Baron Grimm that from 1783 onwards he delivered seven consignments of furniture to St. Petersburg, some of them of great size. The Tsarina's commissions naturally received the utmost attention in Neuwied and the style which was evolved for these suites came in time to set the standard for all the rest of contemporary production in the workshop. Once Roentgen had established his court clientèle in Paris and St. Petersburg, the numerous German principalities, large and small, began to order from him increasingly, their

rulers feeling they owed it to their station to possess a Neuwied suite. It is therefore not surprising that German castles and palace residencies still contain a substantial quantity of these masterpiece

The success of David Roentgen's furniture was principally due to two features: the beautifully executed marquetry, and the clever use of mechanical devices—thus satisfying two important preferences of the fastidious class of buyers on whose tastes he concentrated more and more. He could never have done so in such quantities if he had not had the co-operation of two highly gifted men. The local joiners' inlay work was often very weak in design, so to ensure his own superiority he had the difficult patterns drawn by a well-known artist, the painter Januarius Zick (1730-1797). The built-in timepieces and clockwork fittings and other mechanical features in his furniture were constructed by the Neuwied watchmaker Peter Kinzing (1745-1816). Thus inlaid Roentgen furniture can be easily recognised—in the case of emblematic and floral patterns, by the correct drawing and artistic still-life composition; and in the case of chinoiserie and other figure compositions, by the delightfully idyllic scenes. The inlays are unmistakable and are clearly distinguishable from other contemporary work. The date of manufacture can be seen in the employment of the marquetry: between 1750 and 1755 there are only flowers and ribbons; from 1755 these are increasingly supplanted by figure compositions; from the early 'eighties onwards, inlay work diminishes and a harmony of dark rosewood mahogany veneers with sumptuous gilt-bronze furnishings becomes typical.

Roentgen's furniture is as highly prized today as ever it was at the heyday of the workshop during the last two decades of the eighteenth century, so it may not lack interest for lovers of fine furniture to see some examples of Neuwied manufacture from private collections of the German aristocracy, which have not been published before. There are no records left of the original purchases, but the Neuwied attribution is confirmed by comparing the inlay work with authenticated pieces. For example, much of the floral decoration on the writing cabinet (Nos. 1 and 2) and the pattern on the table-top (No. 4) is the same as that found on pieces reproduced by Hans Huth in his classic work on the Neuwied workshop.¹ The veneers and marquetry woods used correspond to Roentgen's known work, and so does the construction and the kinds of timber employed for this.²



NOTES

¹ Hans Huth, 'Abraham und David Roentgen und ihre Neuwieder Möbelwerk-
', Deutscher Verein für Kunstwissenschaft, Berlin, 1928.

² Hans Huth, 'Möbel von David Roentgen', Franz Schneekluth Verlag, Darmstadt,

Heinrich Kreisel, 'Möbel von Abraham Roentgen', Franz Schneekluth Verlag,
Darmstadt.

Josef M. Greber, 'David Roentgen', Karl Jost Verlag, Neuwied, 1948.

³ The pieces reproduced with this article were in such good state of preservation
that only very slight repairs were required. These were carried out in the workshop
of Count Alexander zu Münster at Ebelsbach über Hassfurt, West Germany.

Sir Peter Lely: Portrait drawings of his family

PAUL HULTON, Assistant Keeper, Department of Prints and Drawings, British Museum

THE work of a famous artist which has been handed down by succeeding generations of his descendants always has qualities of a particularly personal or intimate kind. This is true of the three little-known portrait drawings by Sir Peter Lely which have remained in the direct line of the family: a self-portrait, a portrait of his wife, Ursula, and one of his son, John. All three were exhibited at Grosvenor Place in 1932 and the self-portrait at Burlington House in the winter of 1956/7, but otherwise they have received little attention.

Lely's reputation has suffered, not entirely fairly, from over-production of his portrait factory in which inferior assistants played too considerable a part. It is sometimes true that his drawings rather than his paintings, even when these are correctly attributed, show his qualities as an artist more plainly. His early years in England where he settled probably in the early 1640's, were given up to a profound study of Van Dyck. The not rare drawings by Lely of all periods of his career, in particular the Knights of the Garter series, show how well he had absorbed this master's technique and reveal considerable powers of draughtsmanship and characterization. The three drawings reproduced here are typical of his manner at the various stages of his artistic development. All are, or were intended as, finished portraits having no connection with oil paintings. The self-portrait is certainly the earliest and, though undated, shows the artist as a young man in his twenties or early thirties. It would most likely have been executed within a few years of his arrival in England. The portrait of Ursula seems to date from the 1660's to judge by her hair style, and that of John is dated 1680, the year of Lely's death. The drawings therefore cover most of the period of his working life.

The finest of the three is without doubt the self-portrait (No. 1). The face is handsome, that of a man conscious of his appearance and dignity, and with perhaps a touch of arrogance. We have an indication here of Pepys' 'mighty proud man and full of state'. Vertue was one of the earliest of art-historians to note Lely's 'fine freedom of pencill', and his virtuosity as a draughtsman is evident here in the subtle modelling of the face, the treatment of the hair and the sensitive handling of the sleeve. The medium is black chalk on brown paper, with occasional touches of colour in crayon and some heightening with white. The inscription is difficult. After the characteristic signature and *fe.*, abbreviated for *fecit*, there follow what appear to be *on* and *H.* the meaning of which is not clear.

The portrait of Ursula Lely (No. 2) is almost a ruin, much of the modelling having been removed by rubbing, but enough is left to indicate something of its original quality. The sitter is shown as a young woman. The likeness, one might guess, is more candid than flattering and there is the beginning of a slightly crooked smile. The arm and the hand which holds a flask are beautifully drawn. Much more use had obviously been made of crayons and heightening with white chalk, but the uneven

removal of much of the colour makes it impossible to judge the work fairly. There are faint indications of a signature on the brown background to the right of the shoulder. Of Ursula very little is known. She was reputed a beauty and bore Lely three children, Anne, John and Peter. The register of St. Paul's, Cover Garden, records the baptism and burial of the last child in January 1673. Ursula must have died as a result of his birth, for her burial a few days before her son's is also recorded.

The drawing of John Lely (No. 3) is an unusually well preserved example of a portrait in crayons, a medium which arouse more interest among contemporaries than it has since. The modelling is to a large extent executed in colour though the black chalk outlines are sometimes visible. In spite of the strong crayon strokes the treatment of the hair and face is delicate. This is not a character study in the sense in which the self-portrait clearly is. The structure of the face is hidden by the smooth childish contours and the solemn expression is unrevealing. The hand, we draw as always with Lely, has too the somewhat unformed line of a child's. The orb it appears to hold was probably intended as a large ball for it looks as if the cross, by contrast only faintly drawn, is not really part of it. The portrait is dated 1680 while on the reverse is the inscription (No. 4), in the artist's hand, *John Lely Filius P. Lely Pictoris hujus 1680*. The word *Pictor* is not inapposable as the portrait in its use of colour is closer to the technique of painting. Lely has left another portrait of John at a very early age, a chalk study of the sketchiest kind, and there is a precise, similar sketch of Anne looking two or three years older which must have been done at the same time. Both are in the British Museum. Now we know that Anne, who by the terms of Lely's will was to inherit £3,000 at eighteen, had not reached that age when the will was proved in January 1681, but she was probably within two or three years of it, say fifteen to sixteen. We may reasonably guess therefore that John was about twelve when he sat for his final portrait. By the sale of the artist's extensive collection of paintings and drawings the boy was kept at Harrow and well set up, but he proved a sharp thorn in the flesh to Roger North, his father's executor, before his marriage at twenty. He died in 1728.

The three drawings are prized possessions of Lely's present descendants, the latest of whom, his namesake, is a practising landscape artist of an original kind.

1. Self-portrait of the artist. Black chalk heightened with white on brown paper; signed; 15½ × 12½ in.
2. Ursula Lely, wife of the artist. Black chalk and crayons heightened with white on brown paper; signed; 16½ × 12½ in.
3. John Lely, son of the artist. Crayons over black chalk, heightened with white on brown paper; dated 1680; 10 × 7½ in.
4. Inscription by the artist on the reverse of No. 3; actual size.







John Lely, Titling

Pely, Pictoris hujus

1680

Graham Hughes writes on
Contemporary British
Craftsmen: the architect
and exhibition designer

Alan Irvine

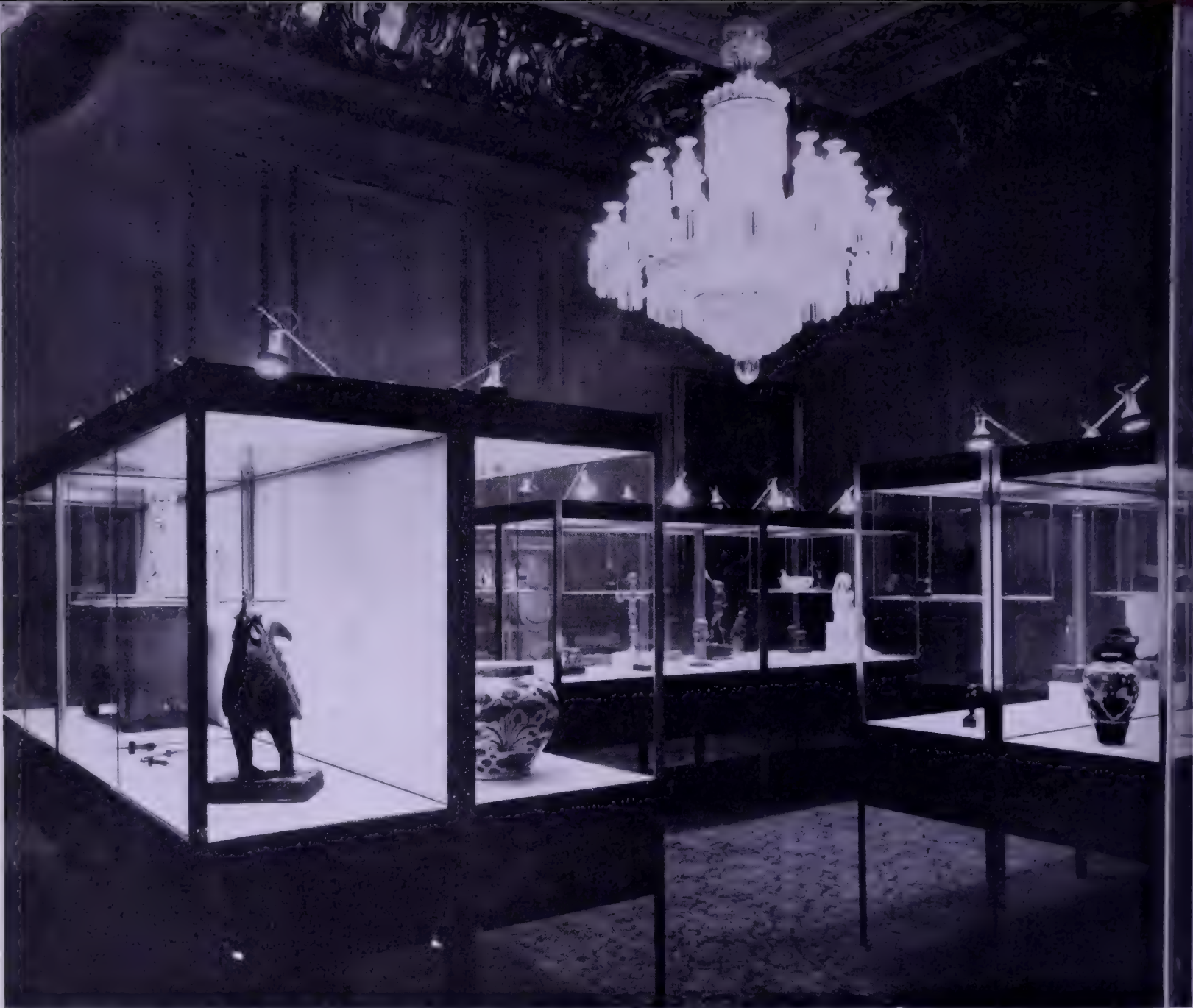
AME has done untold harm to architecture: distracting as an accompaniment to any career, to architecture it is ruinous. There is a limit to any man's creative capacity; too much work must mean delegation, and that must mean less personal standards, not necessarily lower or worse standards but simply the personal standards of a team rather than the quiet authority of the man ruling himself.

If Christopher Wren had lived today he would hardly have managed alone all the working drawings for huge St. Paul's Cathedral, still less those solitary trips of his, negotiating stone contracts on Portland Bill. He would have had a large office, and before his biggest job was finished its sheer vastness would already have attracted other commissions, dividing the creator's mind and energies, dispelling his obsession with the great dome.posterity is lucky that Wren could remain single-minded to the end, but we often fail to profit from his example.

Indeed, success in architecture is now measured partly by size of practice. This is not only because a big office means big profits, big output of buildings, more effect on the community generally; it also means capacity. The manager of a big group can in every handle dozens of meetings with conservative clients spending public money, the technical data vital to a power station, the human problems of a new town, and the cost statistics of flatted factories, as well as the creation of beauty. A tall man like Wren, by contrast, would now probably have to

Arts and Crafts Exhibition Society, its 26th exhibition, held at Goldsmiths' Hall, 1959: the chandelier designed in 1830 makes a dramatic foil to plain modern exhibits and the white temporary walls.





2. Treasures of Cambridge exhibition, organised by the Worshipful Company of Goldsmiths at Goldsmiths' Hall, 1959.

concentrate on the last, and he might not even do this because he might never get the contract. Patrons tend to ask 'What have you done before?' and if the architect has to say 'nothing', a safer bet may be preferred—a famous man with many assistants, for instance. So the drift continues away from the independents, and the leaders inevitably, with the growing number and complexity of their commitments, spend less and less time designing, more and more talking. Thus fame makes architects into negotiators.

In Italy, the trend is less pronounced than in any other country because of the happy prevalence there of the artistic temperament, of private as opposed to public patrons. A designer's self respect starts when he himself starts on his own; joining an existing organisation as a student at the end of his training can mean an abandonment of individuality. Likewise, from the employers' end, the beginning of successful patronage is the location of an unknown young protégé, as Burlington found his Kent and Beckford his Clementi in a happier artistic age. If Italy leads European

design now as she has done in centuries before, it is because individuals still flourish there. Expensive oddities like the Torre Velasca in Milan share the space with fine classics like the Pirella skyscraper, but classics are the product of experiment, not of careful committee deliberation, the product of diversity, not of democratic uniformity.

Irvine worked for a year in Milan under these stimulating conditions. He returned to London and after a short time opened his own office which he has maintained ever since.

He was lucky that his first client was exceptionally sympathetic: a shop designed for Torrington Furs in Bond Street, London recorded his style exactly as he wished. Few designers fulfil themselves so soon. His next opportunity was an exhibition, a small framework for a show of modern silver by the Worshipful Company of Goldsmiths in four retailers' windows in Cheltenham in 1956. His methods came as a healthy shock to all concerned. The scheme was to exhibit only a few good pieces: that way, people



3. Left. The Worshipful Company of Goldsmiths' stand at the British Trade Fair, New York, won joint first prize from an American jury as the best designed. One section showed modern plate.

4. Above. Some of the Goldsmiths' Company's best antiques were also on view at the New York exhibition, 1960.

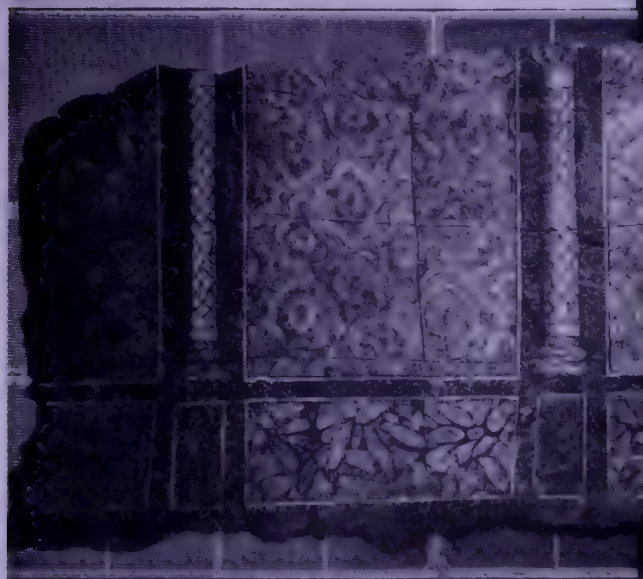




5. Above. The Book of Kells and other treasures from Trinity College, Dublin, at the Royal Academy, 1961. Huge landscape photographs alternate with greatly enlarged details of Celtic manuscripts to set the scene. In the centre, the manuscripts themselves.



Art in Roman Britain



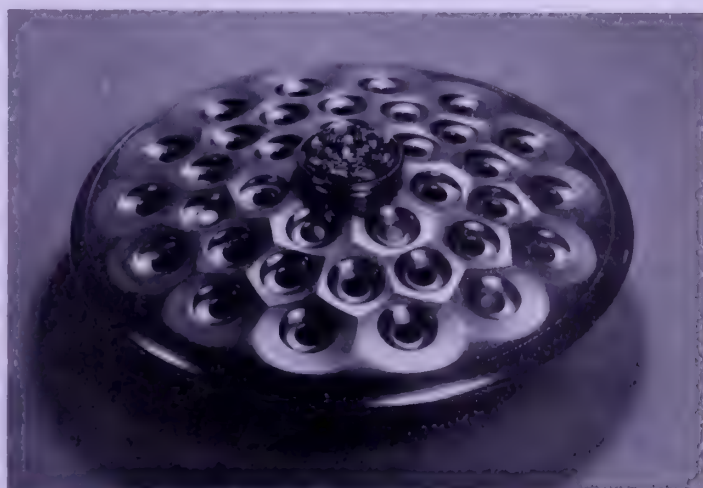
6. Above. Art in Roman Britain, organised at Goldsmiths' Hall by the Society for the Promotion of Roman Studies, 1961.

7. Left. Swift by Roubiliac, and other scholars, made an extraordinary impact of lively humanity at the Book of Kells exhibition.

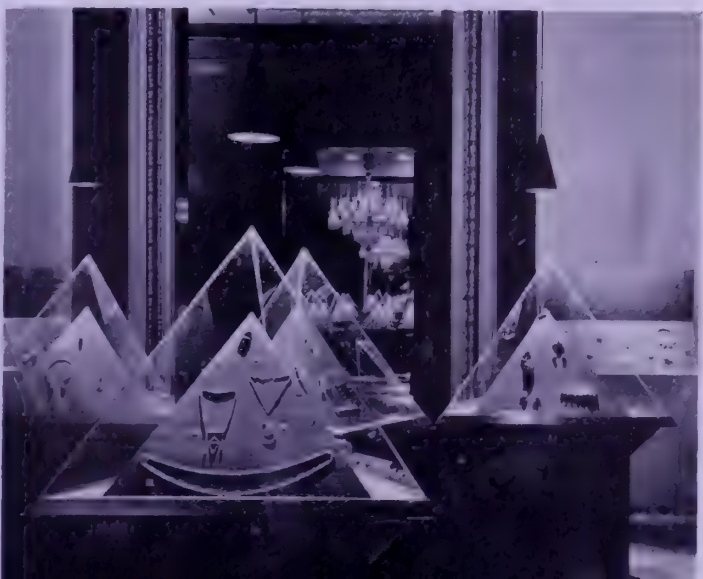
8. Right. Bowl, 1960, given by the Worshipful Company of Goldsmiths to Birkbeck College, London. Makers Nayler Bros. the badge by John Donald.

would really study them because there were no irrelevant frills. An overcrowded shelf will cause undiscerning admiration and dismay but it won't convey a message; whereas one superb piece with breathing space around it may inspire and educate the onlooker, surely the aim of any exhibition. Simple effects tell their own powerful story, and stand out clearly; alas, most displays are over-ostentatious. If you're showing something good, let it speak for itself—you cannot gild the lily. Accurate lighting is essential. Fine ingredients used plainly, look better than cheap ingredients used elaborately.

These simple principles complimented the superb Treasures of Cambridge in the Company's home at Goldsmiths' Hall, London, in 1959. Austere white rectangles, exotic Siamese silks, dazzling spotlights impressed many a Cambridge man with what he had seen but missed in the Fitzwilliam Museum, even in his own college. Philip Hardwick's heavy Roman type interiors of 1830 have never looked better than when clothed with these great works of art. The clash of styles was stimulating, not agonizing, reminiscent even of the beautiful clash between Cambridge's gothic King's College Chapel, with classical Gibbs



9. The world's first exhibition of modern jewellery, 1890-1961, organised by the Worshipful Company of Goldsmiths and the Victoria & Albert Museum at Goldsmiths' Hall. The pyramids made it possible to display very large numbers of jewels in a modest floor area without overcrowding.





10. Alan Irvine in the Architecture of Power exhibition at the Royal Institute of British Architects, 1963. Photograph by James Mortimer.



11. The Architecture of Power exhibition, organised by the Central Electricity Generating Board at the Royal Institute of British Architects, 1963. Irvine's bold shapes complement the idea of power stations with their vast, simple outlines.

building and Clare College beside it. Different styles can and do complement each other; the Hall's massive interior perhaps for the first time looked really elegant.

In the small Arts and Crafts Exhibition Society members' exhibition, again at Goldsmiths' Hall in 1959, the exhibits were consistently allowed to expose themselves, clean and naked. There were none of the fussy ornamental frames, none of the hand-made curves which William Morris, the Society's founder, might have liked, and which many museums still do like. Instead there was the clarity, the sharp lines and rectangles of good modern architecture. Irvine's patient germination and sifting of ideas yields nothing showy, but the simplicity of conviction; good proportions, good colours sparingly used, good scale: that is all. He lets fine materials speak for themselves, using natural textures like the grain of wood as some designers might use ornament. It is his care for detail which makes him craftsman as well as architect.

He was born in 1926, studied at the Regent Street Polytechnic school of architecture, London, 1943-51, including three years in the Royal Air Force, at the Royal College of Art, 1951-53, worked in Milan with the Banfi Belgiojoso Peressutti & Rogers

group 1954, whose projects then included the Olivetti showroom in New York and the Sforza Castle Museum. Since then, apart from the work here illustrated, he has designed small exhibitions for several industrial patrons and a room for the Central Office of Information at the British Exhibition in Stockholm in 1959. He is now working on the main entrance at the Royal Scottish Museum, Edinburgh, where he is designing a central feature of seats, pools and fountains in travertine marble; on details for the Windsor Castle State Apartments, and the Queen's Gallery, Buckingham Palace; and on a new Treasury being established at Winchester Cathedral by the Worshipful Company of Goldsmiths.

His blend of visual reticence and precision is ideal for the restless world of exhibitions. It was the Worshipful Company of Goldsmiths which first commissioned his austere style, and British gold and silver have gained strength and dignity from his influence. The job, however, which may give him the greatest pleasure of all is the new building for the Arbour Youth Club in Stepney: bare economy here demands bare concrete. Perhaps this will be the first of a line of honest sparse new buildings: if they will be the work of his own hand, not of a nameless assistant.

The Art of Corot Surveyed

SO many have been the London exhibitions in recent years singly devoted to the work of one or other of the nineteenth-century French masters, it seems the more surprising that, until now, Corot has not been among them. The Marlborough Fine Art Gallery has taken an admirable initiative in organising a first collected exhibition in London, a fine choice of some fifty paintings, on view at 39 Old Bond Street until December 6. Corot, like Claude Lorrain, with whom he has so much poetic affinity, has always been a favourite with English picture collectors and the paintings come mainly from English private collections; though public galleries have also made loans. They have been selected with care to represent him by characteristic and fully authenticated examples of the various phases of his art, from the time of his visiting Rome as a young man to that of his lyrical maturity and prolific later years.

It is an occasion on which to recall what adjustments time has suggested in the appreciation of Corot's art. Not that his superb gifts have ever been in doubt or that he can be regarded as anything less than a great and inspiring father-figure in the landscape succession of his century. But admiration has tended to veer somewhat invidiously from point to point. The late nineteenth century most highly esteemed the delicate and misty little 'souvenirs' of which he produced so many when in his sixties. Then came a time when works of this kind ceased to elicit the same response and were viewed with some disfavour. Attention was now fixed on the early Corot of the 1820's, on the directness, the clarity and firmness of design displayed in his views of Rome.

More recently, attention turned to his figure paintings and their magnificent combination of grace and constructive power, the discovery again having the effect of temporarily obscuring a great deal of Corot's work as a specialist in landscape. Yet though there is a phase of overproduction, of landscape memor-

ies invented in the studio (imitated by pupils and others with dubious accessions to their number), every period of his career had its value. To appreciate the views of aqueduct and basilica painted on the spot in the clear Roman light need not make one insensitive to the poetry of half-light and subtle greys, the temperamental union of sky, water and tremulous foliage such as appears in the *Paysage* from the Duke of Marlborough's collection at Blenheim Palace. His originality and vigour of composition is variously seen in the *Rouen* of 1850-60, now cleaned and in its original state, from the collection of the Hon. Gavin Astor; the *Richmond* (collection of Sir Anthony and Lady Hornby), one of the three known pictures painted by Corot on his visit to England for the Exhibition of 1862; the *Marcoussis, le village* of 1867 (collection of Lady Kroyer-Kielberg).

If Corot took to Italy a freshness of landscape aim which may well have been stimulated by the work of Constable in the Salon of 1824, he seems to have brought back from his journeying a feeling for the classic, the harmony of form and content so perfectly conveyed in the figure paintings of which the present exhibition includes exquisite examples. In *La Méditation* of c. 1840-5 he seems close in spirit to Raphael and there is a like purity of form in the *Portrait de Femme* of the Burrell Collection, Glasgow (1850-5). In his vein of mythological fancy, distinct from the masterpieces of direct life study, as in *le Secret d'Amour* of 1865, there is a delightful feeling of kinship with Correggio—and even with Giorgione. The Marlborough Fine Art exhibition, in all, well indicates the range of the great French master and mention should be made of an interesting rarity, one of the only three flower paintings recorded, the *Bouquet de Fleurs dans un verre, à côté d'un pot à tabac* (collection of Mr. and Mrs. Eliot Hodgkin), completed only a year before his death in 1875.—William Gaunt.

Below. J. B. C. Corot. *View of Rouen*, 1850-60. 15 × 28 in. From the collection of the Hon. Gavin Astor.
Right. J. B. C. Corot. *La Méditation*, c. 1840-45. Signed. Oil on canvas, 18½ × 13½ in. From the collection of Messrs. Marlborough Fine Art.





The Calouste Gulbenkian Foundation

A Lisbon exhibition of Oriental Islamic art

FOLLOWING the exhibition of some important paintings of its collection, the Calouste Gulbenkian Foundation has recently inaugurated a new Exhibition of Oriental Islamic Art in the National Museum of Ancient Art in Lisbon. The Museum is kindly lending some of its rooms for a number of years in order to enable the Foundation to present some of its treasures while the new Calouste Gulbenkian Museum is under construction.

The new exhibition is indeed outstanding on account of the beauty and importance of the many items displayed, and includes glass, ceramics, textiles, illuminated books and bindings from the twelfth to the nineteenth centuries. Of a total of 154 objects, only a few have, so far, been seen in international exhibitions.

Naturally, the exhibition could not take in the whole of the Oriental Islamic Art in the Gulbenkian Collection, one of its most valuable sections. It was necessary to make a selection of the most

representative items in view of the comparatively limited room in the galleries housing the exhibition.

The illustrated catalogue has specialized introductions to the different fields of art, and the classification and description of the items were organized with the co-operation and advice of several well-known experts in the different sectors.

While enabling visitors to enjoy many of the objects in the collection before the opening of the future Gulbenkian Museum in Lisbon, the Calouste Gulbenkian Foundation has also generously planned a programme of cultural activities to help develop the knowledge of the history and art of this period. Guided tours, lectures and practical classes for all those interested in the craft are included in this programme.

The exhibition, which is remarkably well arranged, will be on show for about two years.



3. A rich red velvet textile (from Brussa, Turkey) of the sixteenth century (1m88 × 1m29). Apart from carpets the Gulbenkian Foundation has an outstanding collection of oriental textiles of which the Turkish brocades and velvets constitute one of the surprises in the exhibition.

g:
beautiful (Iznik?)'mug of the early sixteenth century
coloured floral decoration on a white ground.

e great fourteenth-century Syrian glass. This excep-
piece was acquired from the Eumorfopoulos
ction. It is about 10 inches (33.5 cm.) high, with a
rkable enamelled decoration in blue, red, green, gold,
and yellow, and is considered a Syrian masterpiece.
making was at its best, in Syria, during the thirteenth
fourteenth centuries and the Gulbenkian Collection
several other important specimens, including a par-
rly fine flagon and some mosque lamps.

page of a Persian book, of the years 1410-11. A richly
minated anthology of prose and poetry by Mahmud al
yni and Hasan al-Hafiz, written in Chiraz for Prince
adar. Some Chinese influence is detected in the
minated work. The book originally came from the
s Thompson Collection.



in the galleries

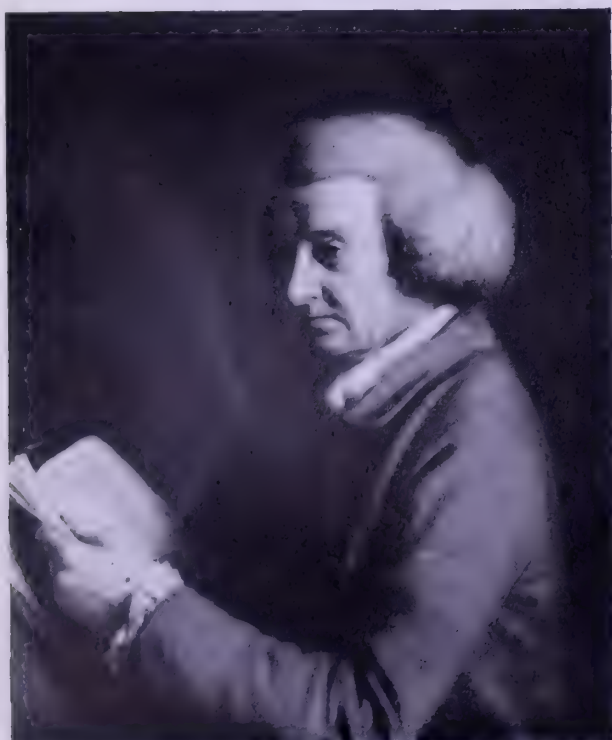
Contributed by Adrian Bury

Sisley's Fate

WHEN Sisley painted *La Seine à Suresnes* (Messrs. Frost and Reed, 41 New Bond Street, London W.1), the battle for Impressionism was still raging in Paris. The year was 1880 and the first exhibition had taken place a few years before in the studio of Nadar the photographer on the Boulevard des Capucines. Typical of the abuse levelled at the founders of this movement was that of a critic who wrote, 'Il y a des gens qui pouffent de rire devant ces choses là, moi j'en ai le coeur serré'. But the artists had their supporters, notably Durand-Ruel, Theodore Duret, Emile Zola and Henri Rivière. In 1883 Durand-Ruel arranged a one-man show for Sisley and other Impressionists, and with Monet's successful exhibition in New York in 1886 the tide turned in favour of Impressionism. It made no material difference to Sisley who to the end of his life in 1899 remained poor and neglected. His posthumous fame has increased steadily during the present century and he is regarded by some admirers as the most enchanting of the whole group.

An outstanding exhibition by twenty of the world's leading bird artists brought together for the first time by The Tryon Gallery, 41 Dover Street, London W.1, is on show there until 20th November.

John Opie. *Portrait of John Penwarne*. 29½ × 24½ in. Messrs. Leggatt Bros.



The 'Cornish Wonder'

WITH unquestionable talent but absurd puffing by Dr. Wolcot (Peter Pindar) and other critics, John Opie became the new star at the Royal Academy for 1782. The 'Cornish Wonder', as he was called, was much influenced by Reynolds, and a portrait of John Penwarne dated 1786, (Messrs. Leggatt, 30 St. James's Street, S.W.1) is a fine example of Opie's power of characterisation, especially considering that the artist was only twenty-five at the time. As a portrait painter, however, his triumph was short-lived, but he adapted himself to history painting then considered a more important branch of art. The artist was connected with Boydell's undertakings, illustrating Shakespeare and other poets. His *Arthur Supplicating Hubert*, and *Death of Rizzio* are still memorable as successful works.

Opie was one of Farington's familiars, and the artist-diaryist frequently refers to his pictures and opinions. He records that they travelled to Paris together during the peace of Amiens. The Cornishman's comments on French artists in general and French women in particular are anything but flattering. Also at Leggatt's, coincidentally, is a large painting by Farington of Stoke Park, Stoke Poges, signed and dated 1801, the year in which it was exhibited at the Royal Academy. A small beach scene by Louis Timmermans, landscape and marine painter of Brussels and Paris (1846-1910), reflects something of Boudin's technical 'handwriting'.

Old English

THE perfect little *View near Dedham* (Messrs. Spink, 5 King Street, S.W.1) reminds one that there are still a few works by this master not yet appropriated by public galleries. This one is interesting as coming from Isabel Constable's and J. P. Heseltine's collections, and was selected for a C.E.M.A. exhibition. An oil on paper affixed to canvas, it is 'all poetry', a remark that Constable made in regard to J. R. Cozens, whom the former admired this side idolatry.

Thomas Hearne (1744-1817), whose drawing of the *Old CheeseCake House, Hyde Park*, is not only a pretty piece of topography but a happy souvenir of a popular eighteenth-century rendezvous, and of the fact that Turner as a lad had to copy Hearne's works at Dr. Munro's in Adelphi Terrace. In those days, before the idea of expressing oneself without anything to express was the order of the day, it was not *infra dig.* for a student to learn his craft by studying the works of an older generation. We also see the influence of J. S. Cotman in a James Thirtle water-colour of a Norfolk church.

Rowlandson's review of troops in a wide rustic landscape is a delicate piece of calligraphy, comprising a large number of figures in serried ranks standing to attention. Look out for the small water-colours by Edmund Wimperis. A meadow landscape with sheep by this artist is worthy of any collection of water-colours. Works by Charles Wild, David Cox, Robert

Hills and Wilson Steer appeal in their variety of subject and style.

Naval History

BORN in 1760, little is known about the origin of Thomas Whitcombe, marine painter, that he exhibited at the Royal Academy between 1783 and 1824, the year in which he died. His most celebrated picture is *The Repulse of Floating Batteries at Gibraltar, September 13th, 1782* (National Maritime Museum).

Another Gibraltar naval occasion by Whitcombe is illustrated in a pair of pictures (Rutland Galleries, 266 Brompton Road, S.W.3). The subject is the capture of the Genoese privateer vessel *Liguria* by H.M.S. *L'Espoir* on 7th August 1798. These paintings were commissioned by Captain Bland's family, and were last exhibited at the Naval Shipping and Fisheries Exhibition of 1905.

Floral Perfection in Art

NOT until one studies in detail a flower-piece by Rachel Ruysch (Messrs. Rayner MacConall, Grafton Street, W.1.) is one aware of the whole. The butterfly with folded wings that takes its place perfectly in point of sentiment and design in this lovely picture. Rachel Ruysch continued the tradition of Dutch flower-painting between 1670 and 1750, learning her art in the first place from William Van Aelst. Nor is it surprising that her works are comparatively few in number, such profound and continuous concentration did she employ. Rachel appears to have been able to combine her painting with her domestic responsibilities for she had ten children by her husband Julian Pool, a portrait artist.

Another painter represented in these galleries who lived an even longer life was T. Sidney Cooper, immensely famous in his day as a painter of animals in landscapes. His picture of a herd of cattle and girl riding a donkey, dated 1833, may well be the first of scores that he exhibited before his death at Canterbury in 1899 at the age of 99.

Inspired by Dickens

TIME was when a newly illustrated edition of Charles Dickens was an event in the publishing world. A great era for book illustrations came immediately before the first world war, the quality of which is not to be seen today. 'Phiz', of course, set the pattern for Dickens' characters, and how well Frank Reynolds improvised and enlarged on them.

Dickens must have been a godsend to artists all down the nineteenth century. Frith among other Royal Academicians found inspiration in his characters and scenes, and a painting of *Down Varden* in all her charm and gaiety (Messrs. Appleby, 10 Ryder Street, S.W.1) is a work of art in its own right, and none the worse because it has a literary significance. At the same galleries a large romantic landscape by Andrea Locatelli (1695-1753) is an accomplished work, all the more reminiscent of Claude by whom Locatelli was considerably influenced.

Dutch seventeenth-century masters



Franciskus Gysbrechts. *Trompe l'oeil*. Canvas, 46 × 33 inches.

Anthony Palamedes. *The Chase*. Panel, 18 × 36½ inches.



THE profusion and variety of Dutch seventeenth-century painting is always a matter of absorbing interest. Even the art scholar is surprised by the occasionally unknown but admirable artist. Though there are several great and familiar names in Mr. Brian Koetser's new exhibition at 38 Duke Street, London, S.W.1, there are quite a few unfamiliar ones.

For instance, Franciskus Gysbrechts, whose *Trompe L'oeil* of books, ornaments, musical instrument and manuscript is a marvel of technical dexterity. Little is known about this artist, and the only recorded paintings by him are at Danzig and Hamburg. He may have been related to Cornelis Norbertus Gysbrechts.

There is a Johannes Cordua, a remarkably well painted still-life of a vase of flowers, violin, books, cards and a miniature. Born in Brussels in the first half of the seventeenth century, he died in Vienna in 1702; and only two other works known to be by him are in the Museums of Gratz and Hermanstadt. Who was the monogrammist AB represented by a work painted about 1680, somewhat in the style of Peter Roestraten and Evert Collier? It would also be satisfying to know more about the life of Jan Jansz Den Uy, said to have been born in Amsterdam in 1596. A still-life painter of distinction, there are works by him in the Wadsworth Atheneum, Hartford, Conn., U.S.A., in the Boymans Collection, Rotterdam, and at Copenhagen. The Anonymous Flemish School *Madonna and Child*, c. 1588, is an enchanting little circular picture somewhat in the Italian style.

Coming to the more celebrated masters, students of Jan Brueghel de Velours will be intrigued by a seascape no larger than 3¼ × 6 in., a rare subject for this artist. Carefully drawn ships under full sail and at anchor, and a town probably Antwerp on the horizon, this is a little masterpiece of atmospheric realism.

An entirely different mood and subject is the hunting scene by Anthony Palamedes. Like Velvet Brueghel, Palamedes was very successful in his time and was made a director of the Delft Guild in 1673, the year of his death. Known mostly for battle scenes and portraits, there is only one other hunting painting by him in existence comparable with that in Mr. Koetser's collection.

Cornelis Poelenburgh's classical sentiment and the fact that the artist studied antiques in Rome for a time are recalled by his picture entitled *A Warrior's Dedication to Diana*, in which a soldier wearing armour accompanied by two vestal virgins is pointing to the statue of the goddess.

Three different climatic conditions are expressed in Thomas Herrman's *Skating Scene*, a river view by Jacob Bellevois, and Lieve Verschuier's *Sunset*, the two former so obviously Dutch, the latter Italianate in the manner of Claude, reflecting Verschuier's study in Italy.

An exhibition of Dutch masters would be incomplete without an example by Jan David de Heem, and there is an excellent specimen of this artist's manner with a wine glass, grapes and oysters.

Such are a few of the pictures in this select exhibition of Dutch masters. It is a pleasure to study them all, not only for their variety of subject but for their profound technical power that has survived the passage of time.—Adrian Bury.



Above left. F. N. Souza. *Phoenix*, 1962. Watercolour on canvas, $33\frac{1}{2} \times 28\frac{1}{2}$ in. Gallery One. Above right. Lucio Fontana. *White, Spatial Concept*, 1950. Oil on canvas, $57\frac{1}{2} \times 45$ in. Messrs. McRoberts and Tunnard. Facing page. A. Bauchant. *Adam et Eve*, 1938. Canvas, $21 \times 25\frac{1}{2}$ in. Messrs. Arthur Tooth.

Art in the modern manner

ALASTAIR GORDON

EVER since the French 'discovered' the Douanier Rousseau there has been a steady popularity for naïve painting. This can partly be attributed to Gauguin and his followers regaining for an over-sophisticated society the simple truths of primitive society. Art had reached a state of pretentiousness and falseness that made for a reaction needing forthrightness and naïveté as desirable attainments. Once people had got hold of this it wasn't a big step for them to recall that the art of the eleventh and twelfth centuries—expressed mainly in the form of church decoration and manuscript illustration—had an intenseness and lack of frills that nevertheless told a story with complete veracity. But it wasn't primitive, such as was being discovered in Africa. It did have the same forthright chasteness of statement, but it was illustration and not the product of pagan superstition nor of the need to placate angry gods. It was naïve, not primitive.

What marks the naïve painter is a complete absence of any unpleasant undertones. There is nothing sinister, nor moralising, nor violent. It is only happy. So although it is a minor side of

art it is in strong contrast to the prevailing climate of our times. There are plenty of naïve painters working today, some of whom are on exhibition at **Tooth's** now. The big names in this exhibition are of an earlier generation, Bauchant, Bombois, Vivin. Bauchant was a market gardener: his figures and animals inhabit a perpetual Garden of Eden, extravagantly Arcadian, timeless and gentle. Bombois the strong man, the navvy, the lover of circuses, is more belligerent, but the autobiographical nature of his work is one of joy and pride and peace. Vivin painted in every stone and cobble in his pictures of Paris. These were genuinely naïve painters, inspired by love of vision. Some of the modern ones are possibly a little self-conscious about their naïveté (which, of course, is a contradiction) but the over-all effect of delicious fantasy in this exhibition is soothing. Bulman's fairy story erotica, the wistfulness of Montoya's children, Helena Adamoff's painstaking needlework style, and not forgetting our own home-grown E. Box.

The most exciting of the avant-garde galleries in London has recently had an exhibition of all

its artists to celebrate in triumphant style the first ten years of its existence. This is **Gallery One**. You can think them mad, or frivolous, even sincere, but never boring. Never do you see a play of abstract painting in deathly good taste propounding all the latest fashionable ideas about plastic values.

On the other hand there is no vainglorious tilting at windmills. It is so easy to trade in gimmicks—there are so many charlatans prepared to produce the material. I should say that **Gallery One** relies more on controlled punching at midriff, for it is there that one feels the work which they deal. Enrico Baj, now more of a constructor than a painter and self-styled artist of the Nuclear Age, has an underlying seriousness in his sometimes hilarious anarchy. Souza and Christoforou have a sharply pointed religious content, Sturgess-lief has something of the sombre wit of Paul Klee. These and many other experimental artists have widely varying styles and visions but what they do have in common is a kind of controlled excess. They are all innovators experimenting from sound a



ure bases. When the great Paris fashion
uses display their collections it can be seen on
lysis that their prototypes have no practical
plication since they are virtually unwearable.
vertheless they become adapted and become
universal mark, in the end. The apparent
ness of contemporary art will always be
upted and become a universal idiom, just as
vertising and architecture now uses the theor-
of Piet Mondrian or Cubism.

The **McRoberts and Tunnard** gallery in
urzon Street also displays the experimental. If
gallery can be said to have a house style the
evailing mood here is to ask you to feel with
ur mind. The stimulus is intellectual, but not
at colourless bogus intellectualism. The most
ebrated of their artists is Fontana. He calls his
orks 'Spatial Concepts'. They are not formal
signs because he can only pluck feelings out of
e air. Because he has an incredibly lucid in-
lect these feelings or statements are made with
olute certainty. There is no fumbling, no
vision. It is no sophistry to say that he is not
ally an abstract artist at all. His works are

poetic epigrams of the real and visible world
both in fact and feeling. He is mostly known,
notoriously, for plain canvases which have a few
surgical cuts in them (implying real, physical,
space). A landscape artist? Possibly: the picture
surface only supplies symbols, we have to fill in
the detail ourselves.

Perhaps Guttuso, a social realist and boldly,
politically, figurative, is no experimenter. His
restless powerful figures, however, are expres-
sive of revolution against tradition: whereas
Fontana's works are revolutionary in them-
selves.

One can always see constructions at this
gallery. It is overdoing the importance of such
work to say that it is adding a new dimension to
visual art. What it does do is to get rid of the
convention that paintings must be flat and scul-
ptures in the round. Properly and imaginatively
organized, constructions have a diverting decor-
ativeness and are capable of endless variation.
There is no reason to think that Piero della
Francesca would not have been intrigued by the
possibilities.

A brief mention here of two magazines, *The
Scottish Art Review*, published by the Glasgow
Art Gallery and Museums Association is of great
value to art lovers well beyond the borders of
Scotland, for Scottish art has never been pro-
vincial. The magazine covers the activities of
painting and sculpture in Scotland of all periods,
and for residents of Scotland is valuable for
recording museum acquisitions and private
collections.

The Institute of Contemporary Arts has
recently started a magazine called *Living Arts*.
The operative word in the title is 'Arts' in the
plural. The Institute is always game for anything
new, and this publication, handsomely produced
and profusely illustrated, is devoted to all that is
not square in the contemporary scene.

*The Galleries: Arthur Tooth and Sons Ltd., 31
Bruton Street, W.1. Gallery One, 16 North Audley
Street, W.1. McRoberts and Tunnard, 34 Curzon
Street, W.1.*

The Connoisseur's Diary

St. John's, Smith Square : Oriental Antiquities Expressions of Genuine Realism

NOW that the site and ruins of that fine London baroque church, St. John's, Smith Square, Westminster, for so long neglected after war damage, have been acquired, all that now remains is to restore the building structurally, inside and out, as it was planned by the architect, Thomas Archer, in 1728. The Friends of St. John's are therefore appealing for £50,000 to equip the church after restoration, and for £100,000 with which to endow it. In due course the building will be used for: concerts, drama, exhibitions of painting and sculpture and as an educational and cultural centre. The appeal chairman is: Lady Parker of Waddington, 53 Tufton Street, London, S.W.1.

Antiquities from India, Pakistan, and Nepal

THE Department of Oriental Antiquities, the British Museum, has recently added to its collections the following important objects:

1. A gold female figure with a child clinging to her skirt and holding a bunch of grapes, probably representing the Indian goddess of good fortune (Sri). It was found some fifty years ago in the N.W.F. Province of Pakistan. It resembles in style three gold brooches decorated in relief from the first century A.D. Parthian city of Sirkap (Taxila) in West Pakistan. This piece, however, in full round, seems to have formed the finial of a woman's hair-pin. Its style, though reflecting the phil-Hellenism of Parthian Iran, has a truly

Indian feel. It is a notable addition to the Museum's collection of Gandhara art, which already contains the finest known example of goldwork of this period in the Bimaran Reliquary. The gold finial, of first- to second-century-A.D. date, was purchased through the Brooke Sewell Bequest Fund (Ht. $1\frac{1}{8}$ in. 1962-11-12-1).

2. Limestone figure of the Sun-God Surya, flanked by his supporters Danda, the Measurer and Pingala, the Recorder with his inkpot and pen. This is an early and rare representation of the deity retaining some of the iconographic features, as the 'Scythian' type hats, and much of the style of the classical Gupta period of north Indian art (fourth to sixth century A.D.). It is not later than the seventh century and was carved in what is now the province of Madhya Pradesh. It was purchased through the Brooke Sewell Fund (Ht. 27 in. 1962-12-10-1).

3. Two wooden panels carved with figures of the Bodhisattvas Avalokiteśvara and Mañjuśrī flanking a now lost central Buddha figure. The gilding and colour are probably original. The style and quality of the figures and ornament preserve the Pāla style of twelfth-century Bengal to such a degree as to suggest a date for these pieces not later than the sixteenth century. The exuberant convolutions of the spandrel ornament act as a foil to the hieratic pose of the two deities with their formal draperies. The whole is a rare achievement of northern Buddhist art in Nepal (Ht. $29\frac{1}{2}$ in.).

Millet's Portrait of his Grandmother

THE Art Gallery of Toronto has just acquired an important early portrait by Jean-François Millet (1814-1875), the painter of the *Angelus* and the *Gleaners* in the Louvre. The portrait is the head and shoulders of his grandmother and was painted in 1835 when Millet was only twenty-one.

His grandmother, Louise Jumelin Millet, was like all the members of Millet's family, a Breton peasant which is apparent in the austere features and regional costume of Millet's portrait of her. She was also a woman of a great courage and although a widow herself, when both of the painter's parents died leaving eleven children orphaned she encouraged Millet, who was the eldest, to continue to paint. It was in that year he painted this portrait of her.

Chinese Bronzes

AS furniture styles are indicative of social habits and changing domestic requirements, so the bronze culture of ancient China strikingly exemplifies the trend of civilisation at their period. The important fact for collectors today is that the Chinese recorded on their beautiful bronze objects valuable information which enable those objects to be dated with some accuracy. As Karlgren has suggested, 'the early book in Chinese was the ritual bronze', and that whereas minor notations were made on wood, bone or tortoise shell, more important documents, or events,

Left below. A Ting cauldron, second phase, classified as middle Chou. H. 10 inches. *Right.* Kuei, first phase Yin-Chou, two pairs of Kuei dragons on each side of the handles. D. 10 inches. H. $5\frac{1}{2}$ inches. Both pieces are in the current exhibition at Messrs. Bluett, 48 Davies Street, Berkeley Square, London.



at. In the current exhibition, 'Nineteenth Century Life',
 the M. Newman Gallery, 43 Duke Street, London, S.W.1:
 the Seaside, by Abraham Solomon (1824-1862), on board,
 × 13½ inches, signed with monogram and dated 1862.
 merly in the collection of the Hon. Mrs. Basil Ionides.
 re right. Riches and Poverty, by W. P. Frith, R.A., canvas,
 × 22¾ inches, signed and dated 1880.

preserved in inscribed ritual bronzes.
 number of interesting and rare examples of
 can be seen in the exhibition now in progress
 Messrs. Bluetts' galleries in Davies Street,
 don. No. 4 in the catalogue, for example, a
 ch high tripod *Ting*, carries a rare dedicatory
 composed of birds, which bear a near re-
 semblance to those carved in jade amulets of con-
 temporary date. Another vessel, a 9½ inch high
 carries an inscription of complicated determi-
 nation but unusual interest, and includes two
 deciphered characters which scholars presume
 and for the name of the craftsman who made
 vessel. And of the *Kuei* illustrated left
 was a similarly decorated (with a land ogre,
 al heads forming the handles, a band of
 gn above the foot-rim, and dragons) example,
 identical inscription but with the name of
 donor of the bronze omitted, formerly in
 ro Collection.

Nineteenth-Century Life

E M. Newman Gallery, at 43A Duke Street,
 don, S.W.1, has an ingenious, wholesome
 f in the nineteenth-century scene which is as
 arding as it is an expression of genuine real-
 They showed this last year in their 'Victor-
 Scene' exhibition. They display it again now,
 their 'Nineteenth-Century Life' exhibition
 el, with its sixty pictures and watercolours,
 es at the end of this month.

his is evident in the inclusion in the exhibi-
 not only of examples of the work of leading
 orian Realists but also of that of Continental
 ters of the Belle Epoque; artists who so
 ulfully expressed the elegance and spirit of
 r time that they risked being outdated as
 ions changed.

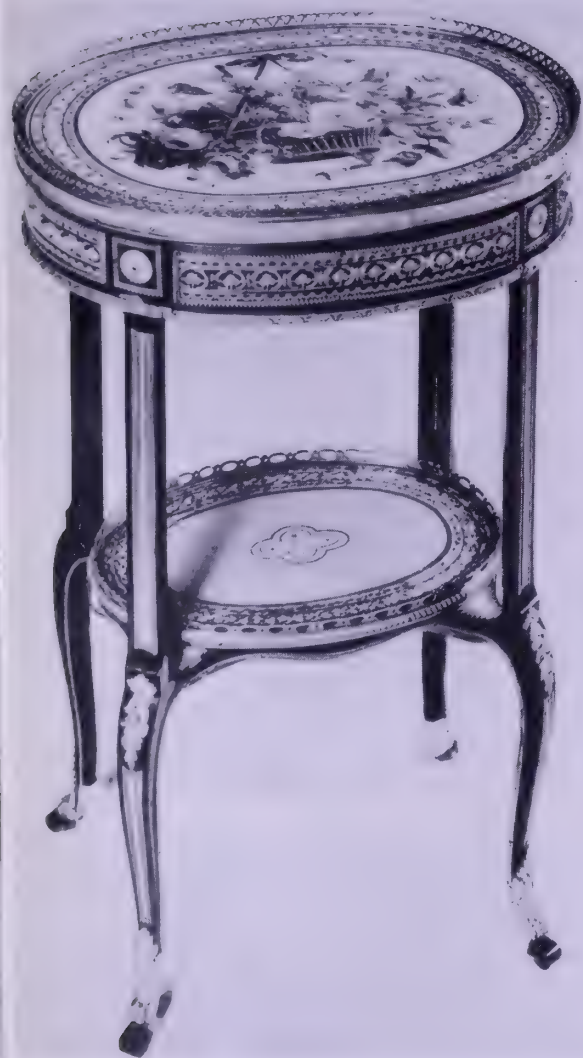
he accuracy of their portrayal of, yet lacking
 entimentality, nineteenth-century life is, for
 mple, seen in W. P. Frith's *Riches and Poverty*,
 gned and dated work of 1880. And although
 onochrome reproduction does not do it jus-
 it is clear why Mr. Graham Reynolds selec-
 Solomon's *By the Seaside* for illustration
 . 31) in his 'Painters of the Victorian Scene'.
 Newman exhibition is also strong in conti-
 tal views, especially of Paris.

particularly arresting work is *The Empress*
enie and her Court at Biarritz, a signed and
 d (1861) work by Alexandre Abel de Pujol.
 added interest is given to the subject through
 identification of all the personages seen in it
 the Baroness Agnes de Stoeckl.

at. In association with the Oscar and Peter Johnson Gallery,
 Rutland Gallery (266 Brompton Road, London, S.W.3)
 now holding an exhibition of the works of John Wootton,
 o contributed so much to English eighteenth-century
 scape and sporting painting. This work, *Lord Oxford's*
n Barb, canvas, 40 × 49½ inches, is in the exhibition.



International Saleroom



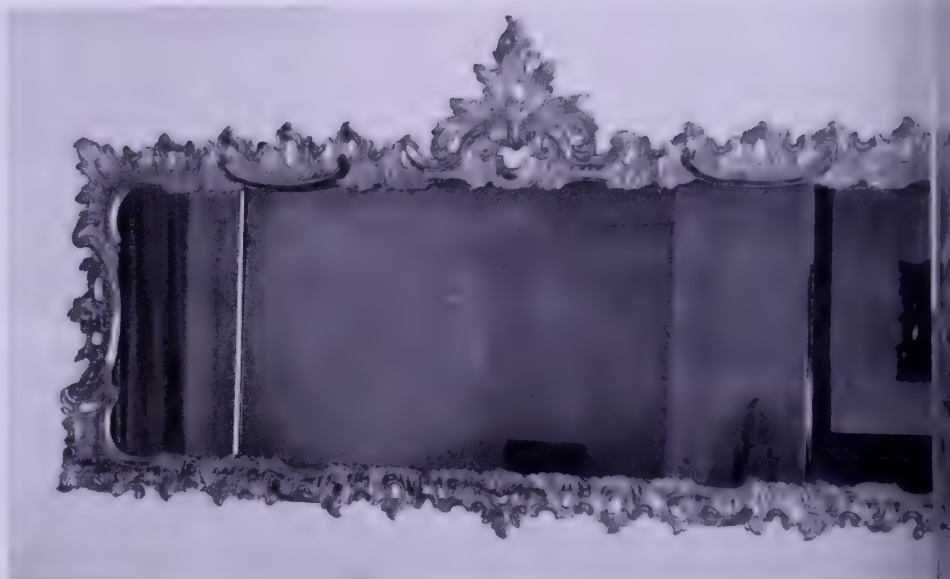
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1. Louis XVI oval guéridon, in the style of Martin Carlin, the top with a Sèvres plaque, enriched with ormolu, and a *tôle peinte* tray below: 17½ inches (44 cm.) wide, 28¾ inches (73 cm.) high. Bought by Messrs. Frank Partridge, London, for £18,800 (Sotheby's, René Fribourg Collection). 2. Louis X black lacquer secrétaire decorated with chinoiserie landscapes, bearing the stamp of *P. Fléchy*: 1 m 345 high, 1 m wide. NF. 39,100 (Palais Galliera, Paris; Me. Etienne Ader, Me. R-G Laurin). 3. Queen Anne period gilt gesso mirror, 62 inches high, 35 inches wide. £283 (Christie's). 4. George II giltwood landscape mirror, 28¾ inches high, 57 inches wide. £651 (Christie's). 5. Eighteenth-century Savonnerie tapestry: 6 m 90 × 5 m 90. NF. 52,000 (Palais Galliera; Me. Etienne Ader, Me. R-G Laurin). 6. A rare Vincennes basket of flowers, 17¾ inches overall, ex the René Fribourg (European Porcelain Collection). £11,500 (Sotheby's). 7. A state armchair (Thomas Hope seat furniture) made for the state visit of George IV to Walmer Castle. Bought by the Regency Society of Brighton for £520 (Sotheby's). 8. A small Louis XV marquetry secrétaire/poudreuse containing original porcelain and glass fittings, signed in two places *RVLC, JME*: top 22½ × 15½ inches (57 × 41 cm.); height, 30 inches (75 cm.). Ex the René Fribourg Collection. £28,000 (Sotheby's).

£1 = NF. 13.70.



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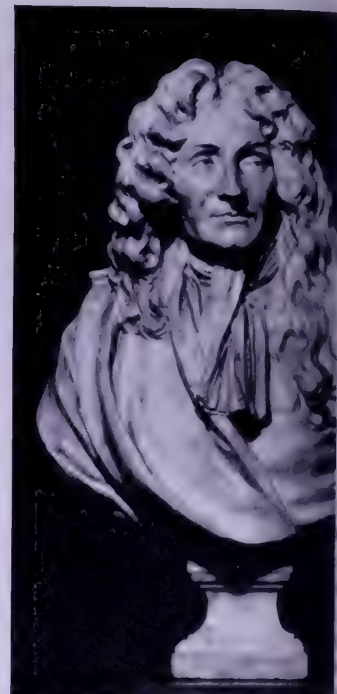


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9. Small early eighteenth-century walnut cabinet, 72 inches high, 28 inches wide. £735 (Christie's). 10. Jacob Jordaens. *Self-Portrait*. DM. 60,000 (Weinmüller, Munich). 11. White marble bust, by J-A. Houdon, signed, of the poet Jean de la Fontaine. Overall height 90 cm. NF. 72,000 (Palais Gallier Me. R-G Laurin). 12. Baroque commode with two drawers, ormolu mounts, inlaid with various woods. DM. 26,000 (Weinmüller).
£1 = DM. 11.13.
= NF. 13.70.

The Art Market

Is Art an Investment?

ONE reason for the present fierce competition between collectors in the art market is undoubtedly the hope of making a handsome profit in the future. Another, is the feeling that works of art are a secure store of money in a highly inflationary age. Both these aspects, which have been dignified by mention in the official columns of newspapers such as *The Times*, need deeper examination; for is the purchase of a work of art, however carefully considered, necessarily an investment, in the sense in which once bought may it reasonably be expected to maintain or increase its value?

To understand the situation it is necessary to consider how the value of any work of art is determined. Intrinsically, any art object (whether painting, furniture, silver, or porcelain etc.) is valued not only the value of the materials from which it is made; unlike say a share whose value is based on realisable assets or investments, and the initial earnings of the company concerned, but on money. Furthermore, a work of art can be valued in two ways: either objectively, or subjectively. The objective valuation depends on the quality of the thing (on its craftsmanship) compared with other examples by the same person or his equals; and in an ideal world this would be the basis on which a work of art would be priced. But the subjective judgement is what finally determines the price; and this is the merit, which is basically whether something is considered attractive enough for someone to want to possess it, depends on the changes in fashion: themselves the result of the saturation of a human capacity for appreciation.

Any attempt to analyse the factors influencing the prices will inevitably show how imprecise they are, and how difficult it is to build any form of reasonable investment theory on them. The confusion reached by a number of shrewd speculators, is one that every dealer and auctioneer knows by instinct and experience: that a work of art is worth only what someone will pay for it at any given moment.

Consequently, although much is made now of art as an investment, it would be more realistic to regard it as at best a calculated gamble. All investment of course is a gamble, for the future is unknowable, but where the value of something depends on fashion and not on what it may actually produce, the risks inherent are very great—as are the possible rewards, for the lucky

before buying therefore, and where the quality of a piece is concerned, rely on the expert knowledge of a reputable dealer, auctioneer or other recognized authority. But when the investment value of an object is in question the considerations a collector should have in mind are: do I like it? and, is it the best of its kind for the price I can afford? He is unlikely then to be disappointed.

Non-European Art

BENIN bronze plaque, cast with an ibis (16½ × 5½ in. Nigeria, 16th Cent. A.D. £520 Sotheby's). Gandhara figure of Buddha, standing, halo behind his head (height 53 in. 3rd Cent. A.D. £819 Christie's). Central Siamese sandstone figure of Buddha, cross-legged, seven-headed snake mandorla, later Tai black lacquering (height 32 in. Lopburi, 11th–12th Cent. A.D. £320 Sotheby's). Tibetan bronze figure of the green Tara, wearing jewellery inset with turquoise (height 7½ in. 18th Cent. £73 Christie's). Western Bapende ivory miniature mask, diamond shaped head (height 2½ in. Belgian Congo, Kasai River area, £70 Sotheby's). Siamese bronze head of Buddha, eyes inlaid with mother-of-pearl and green glass, traces of gold lacquer, flame missing (height 16½ in. Sukhotai period, Kumpeang Province, £275 Christie's).

Silver

JAMES II spouted covered saucepan, tapered cylindrical form, rounded base, 3 paw supports (height 6½ in. mark I.S. cinquefoil below, 1685, 36 oz. 1 dwt. £2,900 Sotheby's). Ambassadorial plate: Queen Anne ewer and dish, original gilding, helmet-shaped, caryatid handle, mask-shell motif below lip, cut-card work, contemporary Royal arms (height 13½ in. diam. 24½ in. by Philip Rollos, 1705, 252 oz. 4 dwt. £11,000 Sotheby's, by V. and A. Museum). Queen Anne salvers on foot, original gilding, gadroon rims, contemporary Royal arms (diam. 11½ in. by Philip Rollos, 1705, 78 oz. 13 dwt. pair £3,100 Sotheby's). James I spice box, scallop shell form on 4 scallop feet (3½ × 5 in. maker's mark T.E. (?) in monogram, 1621, 8 oz. 10 dwt. £2,600 Christie's). Queen Anne sideboard dish, original gilding, gadroon rim (diam. 24 in. by John Backe, 1713, 180 oz. 3 dwt. £4,100 Sotheby's). Queen Anne helmet shaped ewer, caryatid handle, shell-foliage motif below lip, cut-card work (height 14 in. by David Willaume, 1702, 83 oz. 3 dwt. £5,200 Sotheby's). Queen Anne cylindrical chocolate-pot, plain tapering sides (height 10½ in. by Gabriel Sleath, 1709, 25 oz. 5 dwt. £1,300 Christie's). Queen Anne two-handled cup and cover, bell-shaped bowl, cut-card work, lobed rim and foot (height 9½ in. by Pierre Harache, 1702, 52 oz. 9 dwt. £2,050 Sotheby's). George I plain hexafoil salver (diam. 10 in. by Samuel Wastell, 1721, 23 oz. 8 dwt. £1,650 Christie's). William III octagonal covered bowl, matted panels, cast handles (diam. 5 in. by Thomas Boulton, Dublin, 1696–9, 16 oz. 16 dwt. £1,550 Sotheby's). William and Mary tumbler-cup, plain with straight sides (height 2½ in. diam. 3½ in. by John Luke, Glasgow, 1694, 5 oz. 10 dwt. £780 Christie's. Maker's mark in form unrecorded by Jackson: pellet between the initials and mullet below, in shield-shaped

punch.) Two-handled boat-shaped soup-tureen, cover and stand, applied swags of flowers, foliage etc., handles with 2 serpent branches (tureen 18½ in. stand 23½ in. by John Scofield, 1791, 223 oz. 5 dwt. £1,700 Christie's). James I silver-gilt ewer and dish, both repoussé with ovals, dolphins, rose heads etc., ewer surmounted by figure of a spearman (height 14½ in. diam. 16½ in. mark T.F. conjoined, 1618, 90 oz. 1 dwt. £2,100 Sotheby's). George I plain rectangular tea-caddies, moulded covers and feet (height 5½ in. width 3 in. by Paul de Lamerie, 1719, 18 oz. 19 dwt. pair £1,500 Christie's). George II table candlesticks, faceted baluster stems (height 8 in. by Paul de Lamerie 1744, 66 oz. 17 dwt. four £2,400 Sotheby's).

Furniture

THOMAS CHIPPENDALE mahogany side tables, with 4 couples of fluted corbel legs, 3 apron medallions with acanthus surrounds, marble tops (73–4 in. × 31 in. pair £1,300 Sotheby's). William Kent mahogany commode, 8 drawers, 3 corbels with carved lion-head capitals and paws, marble top (66 × 36 in. £400 Sotheby's). Adam painted and gilt open armchairs, shield-shaped backs, carved acanthus etc. fluted legs (pair £651 Christie's). George III bombé commodes, yew-wood veneer, ormolu mounts, in Louis XV taste (30 × 21 × 33 in. pair £3,200 Sotheby's). Chippendale mahogany armchairs, backs filled with Chinese pagoda motifs etc. arms with Gothic tracery, seatrails etc. carved with Chinese blind fret (four £1,000 Sotheby's). Hepplewhite mahogany chairs, shield-shaped backs with moulded borders, carved and pierced splats, square tapering fluted legs (8, and 2 armchairs £756 Christie's). Chippendale mahogany dining chairs, carved serpentine top-rails pierced baluster-shaped splats and cabriole legs (8, and 2 armchairs £1,550 Sotheby's). George III marquetry pedestal cabinet, bombé form, yew, kingwood inlay in French taste (25 × 14 × 42 in. £1,600 Sotheby's). Louis XV painted fauteuils, carved and gilt (8 of 10 stamped J. Lebas, £3,360 Christie's). George III tripod table, mahogany, golden oak parquetry, triangular stem, down-scrrolled legs, blind fret carved (width 31 in. possibly by Ince and Mayhew, £550 Sotheby's). Venetian torchères, standing nubian figure with child on shoulder holding cornucopia (height 56 in. pair £735 Christie's). Thomas Johnson giltwood girandoles, rococo form, with rose sprays, sheep, etc. (46 × 25 in. pair £2,000 Sotheby's). Derbyshire spar vase, a classical urn on a square reeded pedestal, ormolu ram's head mounts etc. by Matthew Boulton (height 17 in. £525 Christie's). George III pembroke tables, oval and diamond-shaped marquetry panels, in golden burr-elm with laburnum wood borders (18 × 31 in. pair £900 Sotheby's).—David Coombs.

Books Reviewed

A GENEALOGIA ILUMINADA DO INFANTE DOM FERNANDO POR ANTÓNIO DE HOLANDA E SIMÃO BENING, ESTADO HISTÓRICO CRÍTICO: By António de Aguiar. (Lisboa: Published for the author. 1962. 218 pp., 32 illus. 31 cm. × 22.7 cm.)

THIS book is a study of the subject and authorship of one of the great European illuminated genealogies of the sixteenth century. It deals with a manuscript in the British Museum which consists of thirteen parchment folio sheets depicting family trees with figures and coats-of-arms of the royal houses of Portugal, Spain and England. This was identified in the 1853 catalogue of the Portuguese manuscripts in the British Museum as a genealogy of the kings of Portugal and has been so captioned as late as 1960 in an exhibition held at the Museum in honour of Prince Henry the Navigator.

That such is not the case the author of this volume proves conclusively. After an exhaustive study of all available information this leading Portuguese historian, António de Aguiar, has

been able to show that the genealogical tables are those of the great king Manuel I and his Spanish queen, the daughter of Ferdinand and Isabella. The tables were executed between about 1530 and 1534 by two artists working in Portugal and Flanders. The black-and-white drawings were made with some colour notations of heraldic and other details at the Portuguese court by António de Holanda, a still mysterious figure, whose son Francisco was one of the great figures of the Mannerist phase of Portuguese art. They were then sent to Belgium where they were handed over to the Flemish miniaturist Simon Bening to be completed with the richest kind of illumination. The intermediary was the illustrious Portuguese historian Damião de Góis, who first mentioned these illuminations in 1566.

The details of their history together with the significance of their format and subject matter are set forth with clarity and distinction by Senhor Aguiar, who makes no claim to analyse their artistic character. This is, however, of great importance, not only because of the superb technique of the drawing and colouring but also

because of the exquisite views of Lisbon, Santarém and Santiago de Compostela contained in some of the sweeping borders, which are a great jewel of this manuscript, carried out at a time when Portuguese taste was exchanging the glittering fantasies of Flamboyant Gothic for soberer images of antiquity.

António de Aguiar's handsomely published study was awarded the Calouste Gulbenkian prize for outstanding writing in the fields of aesthetics, art history and archeology.—ROBERT C. SMITH.

J. M. W. TURNER. 1775-1851: By Dr. Hermann. (London: Methuen. 15s. net.)

BEFORE the last world war Turner's reputation had begun to decline. Roger Fry may be held to have been largely responsible. His taste had been formed on classical models and Turner's intensely romantic art he found a repellent element of sensationalism and a constant striving after dramatic effect. Turner is allowed to be 'a man of dazzling genius'—infinitely fertile in pictorial devices, but a landscape painter unable to sustain a comparison with Claude, with whom he had deliberately entered into competition.

Perhaps largely because of an estimate by so influential a critic in which there was more denigration than praise, Turner was dropped from the lofty pedestal he had long occupied and Constable set up in his place. Later the vogue for the great master of naturalism was carried to such lengths that at a time when abstract painting was all the rage, a fine picture by Turner (paradoxically abstract colour was his forte) cost more than the price of a minor oil sketch by Constable.

The pendulum had already begun to swing back again when Sir Kenneth Clark in *Landscape into Art* paid by far the most perceptive and discriminating of recent tributes to Turner—which contributes more to a real understanding of his genius than all Ruskin's splendidly rhetorical, extravagant praise.

Lately there has been a strong revival of interest, and this little volume is the most modest in aim and intention of several recent volumes on Turner. Mr Hermann supplies a brief outline of his career and a running commentary on a round score of pictures in the Tate and other public galleries. Inevitably the appreciation is on familiar lines—Turner's phenomenal powers of observation, his almost complete reliance in his maturity on colour and light to render form (until in the last phase form is dissolved away and colour becomes almost purely abstract); his intuitive command of the powers of his medium; his passionate love for and profound knowledge of the sea.

NEW PHAIDON Φ BOOKS

KOKOSCHKA

Oskar Kokoschka is among the most important of Europe's living painters. Here is a selection of his works in 50 full-page colour plates. The introduction is a colloquy between the artist himself and L. Goldscheider, and the notes on the plates are based on Kokoschka's own comments. 12 × 9". 27/6.

CRANACH

Fifty full-page colour reproductions of the works of Lucas Cranach (1472-1553), one of the most imaginative and original painters of his century. Introduction by E. Ruhmer. 12 × 9". 27/6.

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look for any attempt at a new evaluation in the scope of a brief essay would be absurd. Herrmann has aimed at introducing his readers (and we may assume that there are still in need of such an introduction) to a world of astonishing variety and almost unlimited range. He has done very well what he set out to do. The photographic illustrations are adequate; the two in colour hardly better than the rest. But then Turner's oils are particularly resistant to reproductions of the kind. — Philip Edwards.

ANDRÉ LE NÔTRE, GARDEN ARCHITECT TO KINGS: By Helen M. Fox. (London: B. T. Batsford, Ltd., £3 3s. net.)

The gardens of André Le Nôtre (1613-1700) are the most extravagant that the world has ever seen. They were made, often on highly unproductive sites, with what practically amounted to slave labour. Prodigious quantities of earth were shifted without compunction. To excavate the Lac des Suisses at Versailles, dug out of a swamp, a regiment of Swiss Guards was called in; hundreds of the men died of malaria and were carried away in carts at night so as not to disturb the other workmen, according to Madame de Sévigné, who records this ghastly sight without any sign of being disturbed by it. This day magnificent gardens such as Versailles and Vaux-le-Vicomte preserve, in their perfection, a certain heartlessness. Only in a Le Nôtre garden can one imagine gardeners stepping out with rakes to efface at once the footprints of the owner and his guests, as was the practice in the garden of the Archbishop of Conflans when Saint-Simon was writing.

If it is possible, then, to feel oneself recoiling at so much artificiality, and deploring the heartlessness which rendered these gardens possible. It is more profitable, however, to accept them for what they are, the greatest formal gardens that have ever been devised, superbly proportioned, brilliantly inventive in their use of earth and water, the perfect mirror of their age. Never there was an 'Establishment figure', it is said, at Le Nôtre!

Mrs. Fox's book, well illustrated and written with sympathy and enthusiasm for its subject, gives pleasure. It is perhaps necessary to add that it is not a work of serious scholarship. It has a generous sprinkling of errors, some of which must be due to carelessness, an insufficiency of facts, and, a really serious defect, no index. — Clifton-Taylor.

RUSSIAN ICONS: By Konrad Onasch. (London: Faber and Faber, 1963. £12 12s.)

This finely produced and well-documented book is a most welcome addition to the very meagre literature in English devoted to the study of Russian icons. It contains 151 full-page colour plates, a short introduction, and 66 pages of illuminating and scholarly notes, referring to every colour plate, but grouped separately rather than at the end of the volume. While this

arrangement may have technical advantages, it involves the total separation of text from illustrations, which have no captions. This seems regrettable, and complicates the task of comparing the visual objects with what the author writes about them.

The introduction draws the reader's attention to some unique features of Byzantine art, carried on in Russia, and touches on the basic Byzantine attitude to icon painting as a 'window on eternity', but without labouring liturgical and theological subjects, as some historians of religious art are inclined to do. It also describes peculiarities of their political and social background to account for some specific and different features which distinguished the Kiev, Yaroslavl, Novgorod and Pskov schools of icon painting. But it pays a rarer tribute to the tangible criterion of pure artistic quality, by observing that it is irrelevant whether the masterpiece, *Our Lady of Vladimir*, is a Byzantine icon of the later eleventh or early twelfth century, or alternatively, as some have thought possible, a magnificent copy by the hand of a Russian master of the thirteenth century.

While some of the author's digressions into ideology may strike the reader as far-fetched or vague, his remarks about the technique of icon painters, their choice of colour combinations, and rules of composition, are nearly always apposite and helpful. He rightly praises the extensive work undertaken by the State Restoration Workshops, who have saved many icons from

destruction or slow decay. But he hardly tackles the thornier problems of re-touching; though some of his own illustrations give visual evidence of the irreparable damage that may be done to a fine original by over-scientific efforts to restore. One painful example of this is Plate 36 (*The Saviour with the Wet Beard*) attributed to the School of Novgorod, fifteenth century, but which has been so harshly and monotonously overpainted at a later date, that little except the composition of the fifteenth century original can now remain. The author concedes in his note about this plate that the softness of texture has been lost through restoration, but he stops at that.

Similar considerations apply to Plate 123, with the advantage that this one can be visibly compared with the unrestored version of the same painting, which was illustrated in the important art journal, *Stariye Gody* (article by A. Novitsky, July-September, 1909). But cleaning methods on their own seem to have been much more successful; for in some icons where outlines and shaded tones have been covered with hard lines, the purity of the polychrome colouring has none the less survived intact. In Plate 14 (*Dormition of the Virgin*) the dry monotony of re-touched hands, faces and drapery, contrasts with the decorative charm of colours and their subtle relationship.

The author deserves to be congratulated for including several excellent illustrations from the work of Simon Ushakov, the first master of



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Western style Russian icon painting, whose artistic excellence is still unrecognised, because purists could never forgive him for his departure from the old theological canons of iconic orthodoxy. It is also encouraging to note a wider range of selection than the conventional one. For the author shows some eighteenth-century icons of outstanding interest, including specimens from the Ukraine, and from the Artists' Village of Palekh, later famous for its miniature painting of secular subjects on papier-mâché boxes.—Richard Hare.

TYPE SPECIMEN FACSIMILES: Editor: John Dreyfus. Nos. 1-15. (London: Bowes & Bowes & Putnam. £10 10s.)

THE purpose of this work is explained in Dr. Stanley Morison's long and fascinating introduction. His essay, of major importance to all students of the history of printing, is a masterly account of the progress of typographical research to the present day. 'At present', he writes '... there exists no inclusive book on "Printing Types" other than Updike [first published in 1922] ... Hence, there is not available any complete, detailed and, as the phrase goes, "authoritative" manual of the history of the whole range of time and place of typographical design written to fulfil the essentially bibliographical requirements, as distinct from accidentally archaeological and aesthetic ends. This, after five hundred years of the exploitation of the invention, is surprising.'

The scientific study of type faces required the invention of photography, and was in fact initiated by William Blade's *Life and Typography of William Caxton*, London, 1861. To any study of the history of type faces, the collection and comparison of type-founders' and printers' type specimen sheets is of course crucial. The present work is the beginning of an attempt to provide scholars with a systematic account and facsimiles of all specimen sheets known, published before 1800 (about 500 are known). It includes 15 reproductions by collotype (printed at the Oxford University Press) of specimens, of which eight have never been previously reproduced. They range in time from an 'anonymous Netherlands' sheet of c. 1565 to an Amsterdam sheet of Van Dijk's types of c. 1762. It is interesting to notice the varying amounts of actual design that have been put into the layout of the specimens: Konrad Berner's sheet from Frankfurt, 1592, is most sophisticated, with a flower border and subtle use of flowers among the types. Johann Fievet's specimen, also from Frankfurt, of 1664, is a beautiful example of restrained and subtle typographic design. The most original is that of Bartholomew Voskens, of Hamburg, c. 1660, who uses type decoratively in a modern way, and who also introduces a calligraphic motif for decoration. Some of the others are very plain and utilitarian.

The 15 specimens are all folded once to the size of 18 × 12 inches, and are loose in a slip-case with the 54-page limp cloth-bound Introduction and Notes on the Specimens. Dr. Morison's text, presumably intended for eventual re-binding with the plates in a sumptuous

folio, also needs publishing in a more handy format with its own illustrations.—Ruari McLean.

EUROPEAN PAINTINGS IN CANADIAN COLLECTIONS. II. MODERN SCHOOLS: By R. H. Hubbard. 164 pp. monochrome plates. 12 colour plates. (Oxford University Press. £3 8s. net.)

TO the volume of European Paintings in Canadian Collections which has already appeared, ranging from the fourteenth century to Turner and Constable, Dr. Hubbard, Curator of the National Gallery of Canada, now adds a complementary survey which illustrates many outstanding examples of nineteenth- and twentieth-century art, in both private and public collections.

As well as notes on the artists and details of particulars of the works reproduced, the author provides a most enlightening essay on the progress of collecting in Canada, beginning with apt reference to Sir Martin Conway's account of Sir William Van Horne's collection at Montreal which appeared in *The Connoisseur* for July 1905. Sir William Van Horne was a pioneer of the appreciation of French painting whose example was not immediately followed, yet how many enlightened collectors have since come on the scene is strikingly demonstrated by the French paintings illustrated which include masterpieces of Impressionist and Post-Impressionist art. The Vincent Massey collection at the gifts of the Massey Foundation have provided the nucleus for a representation of early twentieth-century English painting at its best, and an active post-war period of collecting has added Italian and German works to well-chosen examples of the School of Paris. Beginning splendidly with Corot and Daumier the book shows impressively how the public galleries of Canada have been enriched by private benefaction. Dr. Hubbard lists three pictures stolen from the Art Gallery of Hamilton in April 1960, Courbet landscape, *Le Puits noir*, Fantin-Latour *Portrait of the young Fitz-James* and a Braque still-life (1926), in the hope that they may yet be recovered.—William Gaunt.

BOOK PRODUCTION NOTES

by Ruari McLean

A limited edition from Chicago

PRINTING for the theatre, circus and all other forms of entertainment, is a fascinating subject which awaits its historian. Gordon Martin's *The Playbill* is a useful pilot work, published and printed in Chicago at the Institute of Design of the Illinois Institute of Technology. The book consists principally of forty-five photo-lith reproductions of playbills, both English and American: the earliest is dated January 1795 (from the Theatre Royal in Covent Garden) and the last is a four-page reproduction of an 1881 Chicago Theatre programme. The text is brief and not so much scholarly as a useful commentary by a devotee who is himself a distinguished

gners and printer. The reproductions are as good as black-and-white litho half-tone printing can be; the omission of colour is less serious than it would be with circus printing. The book is handsomely produced in an edition limited to twelve hundred copies. Copies are available at \$7.00 from Chicago.

Eduardo Paolozzi

Royal College of Art's Lion & Unicorn Press has just produced *The Metallization of a Machine*, a book by, or about, the sculptor Eduardo Paolozzi, with a commentary by Lawrence Alloway.

Paolozzi is currently pre-occupied with robots and machinery, but not so much the functions and movements of machines as their images and, perhaps, their limitations. In a world which shows signs of becoming engulfed by computers and automation and jets and fission, Paolozzi, working in an Ipswich machine shop, is making bogus machines, with a grand irreverence rather like Charlie Chaplin's *City Lights*. The book consists mostly of half-tone reproductions of either of Paolozzi's actual sculptures or of his drawings and other bits and pieces: there are also four photo-lithographs in colour. The book (not designed by Paolozzi) fails as a work of art itself, because it is too neat and tidy and conventional: the binding especially is slick and polished, and in direct opposition to what Paolozzi himself is doing.

A booklet, *Metafisikal Translations*, recently produced for private circulation by Paolozzi himself in collaboration with a silkscreen printer, C. G. Prater of Kelpra Studios, London, has much more direct graphic value, and is a triumph of disrespect for conventional printing.

Turner

In complete contrast, Luke Herrmann's *J. M. W. Turner 1775-1851*, Methuen (15s. in cloth, 7s. 6d. in paper) is an admirably designed, well-produced, conventional introduction to a great painter. We may hope it is the first of a series in the same style. The page size is 7 in. x 8½ in. landscape: there are twenty half-tone illustrations, of which four are in colour, as well as a perceptive commentary and a select bibliography. The author writes out that 'a really balanced survey' of Turner's life is still lacking, and there is, apparently, no adequate published visual record of his paintings.

A great teacher of printing

Edward Jay, born in 1888, was the first, and for some time the only, student in the L.C.C.'s first class in typography, inaugurated by W. R. Lethaby at the Central School of Arts & Crafts in 1905: he also attended Edward Johnston's calligraphy classes. When Jay, a printer's apprentice, had completed his indentures, he became J. H. Johnston's first assistant on the teaching staff at the Central, in 1912. In 1925 he became the first principal of Birmingham's School of Printing, a post he filled with distinction until his retirement in 1953. In *Leonard Jay* (Charles Skilton, 1963, 30s.) L. W. Wallis gives us a biographical sketch, a bibliography, and reproductions of

Jay's work; as such, it is a useful compilation and tribute to a great man, whose work at Birmingham exercised a world-wide and beneficial influence on printing education.

Printing and the Mind of Man

No one interested in printing should fail to secure a copy of the catalogue to this Exhibition. Although disappointing in its design ('correct' and tending to the pompous, like the title of the Exhibition) it is extremely good value at 10s. 6d. obtainable from British Museum. There is a colour plate, 48 monochrome half-tone plates, and around 188 pages of learned text, illuminating many stages in the history of printing. It is strong on type-founding and other mechanical aspects; weak on Victorian book design and virtually disregards important aspects of modern book design.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

A. L. Breguet. Horologer: By C. Breguet. (English Edition.) Translated by W. A. H. Brown. Enfield, Middlesex: E. L. Lee, Technical Publications (13 Second Avenue). 15s. cloth lined. 10s. thick paper cover.

Methuen Handbook of Colour: By A. Kornerup and J. H. Wanscher. London: Methuen & Co. Ltd. 36s. net in U.K. only.

City of York Art Gallery. Catalogue of Paintings. Volume II. 72 monochrome illustrations. York: City of York Art Gallery.

The Plain Man's Guide to Antique Collecting: By Ernest Reynolds. London: Michael Joseph Ltd. 18s.

Hungarian Domestic Embroidery: By Mária Varjú-Ember. **Istvan Szonyi:** By Lajos Végvári. Budapest, V, Hungary: Corvina Press (Váci Utca 12).

All the Paintings of Michelangelo: By Enzo Carli. Translated from the Italian by Marion Fitzallan. London: Oldbourne Press. 20s.

The Sun: By Etienne Lalou. **Paris 1890's:** By Jean Roman. London: Prentice-Hall International. 35s. net each.

City of Constantine 324-1453: By John E. N. Hearsey. London: John Murray. 35s. net.

Art Nouveau and Alphonse Mucha: By Brian Reade. London: H.M. Stationery Office for the Victoria and Albert Museum. 7s. 6d.

African Mud Sculpture: By Ulli Beier. London: Cambridge University Press. 25s. net.

The British Museum Quarterly. Volume XXVI, Number 3-4. Spring 1963. London: The Trustees of the British Museum. 5s. (5s. 6d. post free).

The Drawings of Raymond Lafage: By Nathan T. Whitman. The Hague, Holland: Martinus Nijhoff (9 Lange Voorhout). 28.75 guilders.

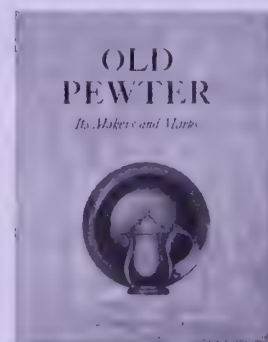
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1. *The Poringland Oak* (1819-1820). Canvas, $48\frac{1}{2} \times 38\frac{1}{2}$ inches. Reproduced by permission of the Trustees of The Tate Gallery, London. 2. *The Old Oak* (1813). Canvas, $36\frac{1}{2} \times 44$ inches. The National Gallery of Art, Ottawa.

On John Crome and connoisseurship: the present day problem

NORMAN L. GOLDBERG, M.D., *St. Petersburg, Florida.*

THE important unsolved problem in the art of John Crome¹ today, because it affects all other problems, is the elusive similarity between a painting of genuine authorship and a labelled copy.² A final judgment in the differentiation may be so marginal that it may assume an interpretive form in which emotional convictions or aberrations of perception, or both, may weaken or wreck sound stylistic criticism. The intrinsic concern for this problem calls for sober, dispassionate, and special responsibility in the relationship of Crome's art to all concerned, the

art historian and the collector, the dealer and the auction house.

At the turn of the present century a forcible tradition, 'once Crome, always a Crome', clung tenaciously and remained unchallenged until 1921. It was the unprejudiced effort of C. I. Collins Baker that balanced research with technical criticism, raised aesthetic and historical criteria to a higher, though not definitive, level for clarifying issues. Even if the concept of Crome has undergone revision, Crome's personality and the spirit of his art has since been reconstructed haphazardly.

couraged by Collins Baker, I recently subjected true and ill-famed claimants to genuineness, veiled in conforming titles or supplementary data, to comprehensive re-examination. Unraveling imposters and lessening deception was the objective in this endeavour to correlate truth to authorship. Once this accomplishment is achieved John Crome will emerge emancipated from the stigmata of the ubiquitous false attribution, and 'Crome' as a generic category will become obsolete. In short, it has been the hope that the study may provide pertinent reflection of the way Crome's mind worked and help illuminate his artistic viewpoint and personality. Close attention to genuine works, possible new discoveries, and drawings may add significant connecting links for establishing a chronological sequence for his pictures.

The current dilemma, of which the following is but a single instance, centres upon a celebrated Crome theme, the oak tree. A repertoire of geographically titled massive oaks variously titled Poringland, Porington, Porlington, Melton and Kimberley were deliberately propagated by copyists as a commercial surprise to meet the insatiable demand and curiosity for Crome's art in the 1830s, '40s, & '50s. Pictures with these inherited titles had neither been displayed at the Norwich Society of Artists's Exhibitions nor were known to exist during Crome's lifetime.³ His many scenes charged with sylvan beauty are unexcelled. Old ancestral oaks with filigreed or massed complexity of leaves were not among Crome's favourite subjects, but, rather, were the favoured ones sought by his circle of admirers after his death.

Crome's great masterpiece, *The Poringland Oak* (No. 1) remained disentangled until 1897 when Laurence Binyon revealed its true identity.⁴ *The Old Oak* (No. 2), a more handy formula for the copyist, became an archetype for an undetermined number of hybrids which bore multiple heterogeneous titles interchanged from time to time. This flourishing era of workshop forgeries saw paintings with compositional variations diverted by mis-spelling: Poringland became 'Porlington' and 'Porington', names of non-existent Norfolk villages. Melton and Kimberley were small hamlets near Norwich where the landscape painter Crome on selected occasions and, more frequently, others in the Norwich circle of artists. Numerous copies masquerade under these assorted titles, some with faked signatures.

Two paintings *The Gate* (No. 3) and *The Harling Gate* (No. 4) are interesting because they are commonly confused and have been infamously imitated. *The Gate*, the original conception, formerly belonged to John Norgate of Norwich, subsequently entered the collection of Staats Forbes, passed to H. S. Theobald, and is now in the possession of the third generation of the Colman family of Norwich. The titles appear in reverse on a parrot, a near-copy of *The Gate* which for many years has been, and today, exhibited under the title variation, *Harling Gate, near Norwich*. Unless conclusive evidence is produced I should regard these (with or without variations) of either painting as productions other than by Crome, in spite of frequent, ill-intentioned falsifications bearing related titles and provenances. Those *The Harling Gate* possess similar dimensions, canvas weaves, and same illustrious pedigrees, and reveal un-Cromelike quality of handling.

Solving problems of attribution and expressing judgments on Crome require extreme caution, thorough study, and objective accuracy. Analytic and style criteria indigenous to connoisseurship presuppose the assembling of pure and clear design notations and morphologic excerpts derived from incontrovertible works. Mastery of memorized standards and varied comparisons imply acquaintance with Crome's expressive



3. *The Gate* (1816). Canvas, 28½ × 25½ inches. In the collection of Timothy Colman, Esq.

vocabulary: his technique and stylistic many-sidedness. The paint-work of Crome, its exact quality at every stage of the artist's development, is cardinal not only to the comprehension of his multi-varied textural finish but also for differentiating works within the same evolutionary period. Crome's rich and harmonious tones—the inter-blending of greeny-browns to golden-browns to darker tones; those remarkable half-tones; the silveriness of grey-greens, of turquoise and milky-blues; a natural coolness of Crome's colours with notes of brighter reds, canary yellows, royal blues and beige with the subtlest hues of rose—expose his sensibility as a colourist. The mingling of subjective visual phenomena, his aesthetic sensitivity, and expressed academic precepts⁵ are the very essence of his painting.

Anyone who has seen Crome's *Compositions in the Style of Wilson*, 1803 (No. 5), 1796, 1798 or his later one of 1809, which, indeed, are few and have been infrequently exhibited, will attest to the simplicity of their allegorical elaborations. So simple and strong are Crome's sensibilities to *Nature* and *Life*, their happy conjunction are pictured in vivid spiritual coalescence. They appear symbolic rather than factual in *An Old Water Mill* (No. 6), acceptable work of 1816, in which Crome adds landscape detail which seems never to tire him.

But if as a romantic realist Crome fails to realize his zenith of charm, he rises to exalted pinnacles by his magical use of light and shade and colour. *The Village Glade* (No. 7) harnesses these phenomena with robust English originality in the use of silvery-green monotone and opulent, precious touches of canary yellow in the smock worn by the woman. Such direct visual simplicity suggests it might have anticipated either Monet or Pissarro.⁶ The final five years of the painter's life foreshadow a mellowing of his style; it becomes more refined and intimate with a lessening of austerity in the animated *Norwich River: Afternoon* (No. 8) as the richness of the water reflections and iridescent colours play together in faultless harmony. These paintings, dated 1817 and 1819



4. *The Harling Gate* (1817). Canvas, $20\frac{1}{2} \times 17$ inches. In the collection of Major R. W. Cooper, M.C. 5. *Composition in the Style of Wilson* (1818). Millboard, $12 \times 16\frac{1}{2}$ inches. In the collection of The Right Honourable The Viscount Mackintosh of Halifax.

respectively, ennoble the stable elements in a landscape. They are superb witnesses to the transfiguration of ambient atmosphere into gentle and vaporous drifts, and the shadows cast from the sun's light into moving and evanescent gradients. Through his self-taught style, Crome was always trying to demonstrate that he was capable of attaining deeper penetration into the atmosphere, this apex of perceptivity, which betray its origins—Wilson, Gainsborough, Van Ruysdael, Hobbema, Van de Velde, Cuyp, Van Goyen, and Van der Neer—and only in rare instances equalled by his contemporaries, Turner and Constable. If Crome falls short of Gainsborough's, Constable's and Turner's stature, artists with whom he is frequently linked, he towers above all other English painters of landscape excepting, perhaps, Wilson; an intimate and comprehensive exhibition of his works would prove by sheer virtuosity the justification of the high rank. By contrast Crome, through the vigour of his translation and moderated restraint of his brush strokes, appears less flamboyant, dignified, and more austere realistic.

At the cradle of Crome's creed stands breadth, symbolic of unimprisoned *Nature*, boundless and opened-out by space-filled aerial perspective. Breadth, suffused light, and shade, and his versatile sense of depth, were among his earliest endowments. In the years that followed, the Crome we mean in landscape art is unparalleled in his devotion to openness, spacious design and mass; their relevance to and subordination in the over-all effect encompassed detail without sacrificing breadth, and this at a time when the range of his experiments were less frequent. Crome's objects fuse with air, retain their grandeur, and seemingly recede into space. Breadth and the fluid quality of light and air are managed with consummate skill in his better works and in his lesser ones similar passages here and there are invariably present.

That which distinguishes Crome from his contemporaries, followers, and copyists is his impeccable command over a fully charged palette, and the economy of its use is his hallmark. In

his day Crome was admired for his exuberance and manner variations in his use of the medium. John Boaden,⁷ an art critic for the *Oracle*, observing *A Landscape* (No. 285) at the 1806 opening of the Royal Academy, the first London exhibition in which Crome was represented, remarked to a colleague, "There is another in the new manner—it is the scribbling of painting—much of the trowel—so mortary—surely a little more finish might be borne?" The avant-garde improvisation, the 'mortar finish', was a revelation at a time when the exalted manner of Reynolds and West, the fluency and elegance of Gainsborough, and the lustrous surfaces of David were the acceptable moods of the day. Crome was a virtuoso of the knowledge of pigments and of the brush. Relying on fatty impasto for texture, his brushwork is sometimes as rich and subtle as Chardin and as bold and local as Rembrandt. Though he had a long and profound passion for the Old Masters, the Dutchmen, the great Crome is nearer Rembrandt and Velazquez. It was mainly the Dutch who taught him the expressive potentials of paint.

With ease and scientific finesse Crome applies his paint so that the main ground is thinly brushed in, fluid and frugal. On panels it is as true as on fine and coarse canvases where his paint appears open, loose and meshlike. It is sufficient to point out that my experience parallels that of Collins Baker: I have never seen a genuine Crome on a twill or diagonally-ribbed canvas. In *The Harling Gate* (No. 4), *A Windmill near Norwich* in Boston, and *An Old Water Mill* (No. 6) Crome adopts a reddish-brown grounding as did Constable and Gainsborough. Generally speaking Crome was a sound and devoted craftsman. On occasion however, the use of asphaltum accounts for irreversible damage to some of his works. Successive layers of paint are imposed with delicate, jewel-like touches symphonically blended to give the rendering a rich, cheesy impasto. There is no visual evidence of the palette knife in Crome's accoutrements; most certainly he used sable brushes. His handling is particular, sparing, a



6. *The Old Water Mill* (1816). Canvas, $23 \times 27\frac{1}{2}$ inches. In the collection of Dr. and Mrs. Norman L. Goldberg. 7. *The Village Glade* (1817). Canvas, $23 \times 35\frac{3}{4}$ inches. In an anonymous collection.

impetuous. Description is useless; to be understood it must be freed from direct scrutiny of foliage and tree trunks, country lanes and sandy roads, masonry and brick work, human and animal figures, and cloud masses selected from undoubted precedents. Crome painted his heavens as pale, silvery-toned transparent wash through which exudes a soft, subdued milky-teal, pale blue sky into which retire cumulus, fleecy, and smoke-like cloud formations diffusely luminous. Their margins are rounded and painted freely with loose, semicircular short strokes often paralleling the marginal course. Invariably they are tinged in harshness, jaggedness, and scratchiness.

Moreover, what adds to the beholder's vexatious perplexity are insertions of frequent and unpredictable stylistic surprises, some by which Crome is least well known and unrelated to identifiable chronology. The breezy *Squall off Yarmouth* (No. 9), contemporary with *The Lady Crathorne's Yarmouth Beach And Looking North* (c. 1819), suggests resemblances in design to J.M.W. Turner's *Rain, Steam, and Great Railway Bridge*.⁸ The unorthodox conceptions of Mr. Quintin E. Gurney, the *Boulevard des Capucines, Paris* (No. 10) and its companion *The Fishmarket, Rouen*,¹⁰ had their origins in pencil sketches made in France during Crome's brief and only visit to the Continent in 1814. Completed five years before its mate, the dazzling scene along the open-market was finished in time for the 1815 Norwich Exhibition. The misty green *Boulevard*, populated with conversing groups and figures in graceful movement, presents a hitherto undescribed original contribution that can be subsumed under the heading, the promenade tradition.¹¹

The French officer with his outflung arm and his lady followed by two dogs (No. 11), placed in the lower left foreground, suggest the artist has caught his subjects about to resume their walk after a brief moment of pause. This suggestion of action and the costumes give added drama to the picture. Moreover, the recurring motif represents an early nineteenth-century continu-

ance of the tradition in Crome's own style of draughtsmanship.

Though earlier antecedents of the tradition may antedate Dürer's pen drawing, *Young Couple Taking A Walk*, they have never been investigated.¹² Professor Erwin Panofsky suggests that the motif of a man and wife pleasure-walking in an open-air setting is for certain an offspring of Dürer's engraving of a couple, *The Promenade* (No. 12),¹³ which, according to Dr. Jakob Rosenberg was probably borrowed by Rembrandt, who reversed the composition in a drawing in the Groningen Museum, also *The Promenade*, based on an engraved Dürer impression by Marcantonio Raimondi.¹⁴ The Rubens sketch in the Wallace Collection, *The Marriage*,¹⁵ as pointed out by Panofsky, originates from the same Dürer engraving. In England, more than a generation after Van Dyck formalized the betrothal subject,¹⁶ Reynolds, Gainsborough, and Lawrence rendered related and enlarged themes again and again.¹⁷ As for Crome, we know of no relationship to any of the aforementioned or similar works. We may consider, therefore, that the promenade inclusion, the spirit and the costumes, represented in *Boulevard des Capucines, Paris*, is an origination derived from the artist's creative genius, and that it deservedly takes its rightful place in this old and established tradition in European painting.

Differing from many artists, a whole system of facts from contemporary sources such as diaries, letters, exhibition and sales catalogues are requirements in purifying conclusions. Biographical detail may be irrelevant for a large group of painters, but for Crome it is crucial because reliable memoranda are scarce and unrecorded; at the same time associated anecdotes, gossip and legends, historically disputable, are commonplace. Crome's signature, his monogram, or a rebus, are notably absent from his canvases and panels.¹⁸ Less often is this true of drawings, pencil and ink sketches and etchings. Unlike Cotman, Bonington, Constable and Turner, and other artists of the Norwich School, notably Ninham and Hodgson, objects of antiquity and





Facing page. Norwich River: Afternoon (1819). Canvas, 28 × 39½ inches. In the collection of The Lady Michaelis.

quall off Yarmouth (1819). Canvas, 21½ × 33½ inches. In the collection of Frederick T. Watlington, Esq.

10. Boulevard des Italiens, Paris (1815). Canvas, 21½ × 34½ inches. In the collection of Quintin E. Gurney, Esq.

11. Boulevard des Italiens, Paris (detail).

architectural inclusions yield clues more helpful to vitiating than
fying attributions to Crome.

These historical, stylistic, and technical particulars derived
n studied experience and viewed in relation to one another,
scend subjective responses or the unstable nature of intuitive
artistic judgments.¹⁹ Dependence upon impressions and in-
ons have transformed wishful attributions into ascribed
ks from which a trans-oceanic plethora has invaded the
stern Hemisphere, and England herself is literally a *bouill-*
esse of bogus Cromes.

Today's basis for the dilemma of wrong attributions is on the
sition of Crome's actual productivity. We can be quite
ain that John Crome, during his active artistic life (1790-
1), completed but a small proportion of those paintings given
his authorship. It is my firm belief that Crome's completed
ks number fewer than two hundred painted pieces in oil.
n this estimate may prove too liberal when realization is
en to Crome's mode of livelihood, practising as a busy draw-
master who painted during his leisure time and for his own
ctation.

During the life of Crome and shortly thereafter the catalogues
he Norwich Society of Artists's Exhibitions (1805-1821) list
items: oils, drawings and sketches, an additional 13 pictures



were exhibited at the Royal Academy and 6 at the British Institution Exhibitions in London. The Crome Memorial Exhibition,²⁰ held six months after the artist's death and before dispersal of his works could have taken place, displayed only 110 of his pictures. James Reeve, a great Crome authority with an encyclopedic memory, could recall no more than 70 to 80 genuine paintings. Ascribed works by W. F. Dickes are ephemeral; they lack the subtlety of refined attribution for calculation.²¹ H. S. Theobald inconsistently suggested a figure of 200 finished oils after actually calculating a higher one.²² The alphabetical catalogue of Collins Baker lists 86 true works examined by the author, 24 additional paintings were traced and considered genuine, accompanied by 513 designated 'Cromes' which he brands as spurious or gives to other authorship.²³

A twelve-year world-wide search has afforded me the opportunity for direct examination of over 800 Crome-labelled oils and drawings. Employing objective criteria, documentary information, and assistance from the technologist, I have adjudged 131 oil-painted works, 53 water-colours, 30 pencil and 17 ink drawings to be John Crome's authorship. Two paintings I consider a collaboration between Crome and his oldest son, John Berney Crome, and one a combined work with R. Ladbroke. It is fair to add to this aggregate no more than 40 or 50 pictures (in oil) representing those untraced, those perished through fire, exposure or neglect of one form or another, those mutilated by improper conservation over the years or suffering from various causes that bring damage to paintings. With these considerations as a basis, Crome's total output of fewer than 200 completed pieces (in oil) seems, therefore, a reasonable and fair estimate.

John Crome is an artist mired in an appalling lack of understanding and connoisseurship. The characteristics of Crome as a painter; his concern for patterning, pigment placement, and high quality; his tender and sensitive feeling for his subjects; his variability in execution due to changes in temperament; and his chronological stylistic development are broadly the approaches for deciphering his painted works, both in precept and example. Assiduous attention to Crome's surviving drawings refine and enrich one's orientation.

To dispel the aura of uncertainty surrounding the works of this respected master, a relentless study of his art is the solution; a study incorporating the simple realization that the works of John Crome are few and limited, his ascribed variants incredibly unlimited.

NOTES

¹ John Crome (1768-1821), known as *Old Crome*, was born, lived and died in Norwich, England.

² 'Copy' consistently denotes forgeries, versions, or imitations not by Crome.

³ Two exceptions now lost to sight are *Sketch of an Oak in Kimberley Park* (c. 1813) No. 72 in the Crome Memorial Exhibition and *The Character of an Oak* exhibited in Norwich in 1816.

⁴ Laurence Binyon, *John Crome and John Sell Cotman*, The Portfolio, April, 1897, pp. 34 and 35.

⁵ Some principles of art expressed by Crome are in his few surviving letters in the British Museum, Castle Museum and Colman Libraries, Norwich, and in the 'Letters of Artists' in the Collection of Fritz Lugt, Esq., Paris. I am much indebted to Mr. Lugt for furnishing me with a copy.

⁶ John Rewald, *The History of Impressionism*, 2nd Ed., 1946, p. 213.

⁷ A. J. Finberg, *The Life of J. M. W. Turner*, 2nd Ed., 1961, p. 126.

⁸ C. H. Collins Baker, *Crome*, 1921, p. 61, Footnote.

⁹ Jakob Rosenberg, *Jacob Van Ruysdael*, 1928, p. 55 and No. 582, Reproduced fig. 115.

¹⁰ *Boulevard des Italiens, Paris* and *The Fishmarket, Boulogne* are on indefinite loan at the Castle Museum, Norwich.

¹¹ The term was originated by Professor Erwin Panofsky. I am thankful to Mr. Daniel Catton Rich, Director, Worcester Art Museum, Worcester, Mass., who has permitted reference to a letter he received from Professor Panofsky, dated June 23, 1959.

¹² I am profoundly grateful to Dr. Panofsky for this information sent to me in a



12. *The Promenade*. Engraving by Albrecht Dürer. The Museum of Arts, Boston.

letter, dated Sept. 17, 1962. Erwin Panofsky, *Albrecht Dürer*, 1945, 2nd Ed. Revised, vol. I, pp. 24 and 25; vol. II, Handlist of Works, No. 1245 and fig. 28.

¹³ *The Promenade* is called by Dr. Panofsky *Young Couple Threatened by Death*.

¹⁴ Jakob Rosenberg, *Rembrandt*, 1948, vol. I, p. 151 and vol. II, figs. 215 and 216.

¹⁵ *The Marriage* is given the title *The Engagement of Henry IV* by Dr. Panofsky.

¹⁶ As represented by the royal wedding portrait of William II and Princess M. Stuart, Rijksmuseum. Painted in 1641.

¹⁷ An assemblage of representative examples is Reynolds' *Sir Watkin Williams Wynn and His Mother, Frances, Lady Williams-Wynn*, National Gallery, London; *Henry, Earl of Ely, and Anne Bonfoy, his second wife* in the Collection of Viscount Bearsted, Upton House; *Gainsborough's Mr. and Mrs. Robert Andrews and Mr. and Mrs. William Hallett*, National Gallery, London; and *Lawrence's Mr. and Mrs. James Dunlop*, Worcester Art Museum, Worcester, Mass.; and *John Julius Angstein and his wife, Emily*, Louvre, Paris.

¹⁸ Two paintings with genuine inscriptions exist: *The Beaters* (c. 1810) in the Collection of The Rt. Hon. The Viscount Mackintosh of Halifax and *Landscape with Church, Ruined Tower* (c. 1805) in the Art Museum, Princeton University, Princeton, N.J. A monogram 'JC' is on the anonymously owned *Pockthor Boat and Boat House*, (c. 1816).

¹⁹ Max J. Friedlander, *On Art and Connoisseurship*, 1942, pp. 172-178.

²⁰ *The Norwich Mercury* of Oct. 13, 1821 fixes the Memorial Exhibition dates Oct. 15 to Oct. 20, 1821. I am indebted to Dr. M. Rajnai, Deputy Curator, Castle Museum, Norwich for furnishing these dates.

²¹ W. F. Dickes, *The Norwich School of Painting*, 1905, pp. 45-78 and 89-138.

²² H. S. Theobald, *Crome's Etchings*, 1906, pp. 11 and 12.

²³ See Collins Baker, *Crome*, pp. 118 and 120-178.



Sargent. *The Birthday Party*, 1885. Oil on canvas, 24 × 29 in. The Minneapolis Institute of Arts.

The Connoisseur in America

D'OTRANGE MASTAI

Two Sargent Acquisitions

SARGENT, at the very zenith of his career; Sargent, of the glorious Eighties—when his wonderful group portrait of the Boit children had made a sensation in the Parisian art world—is the Sargent we find again in two recent acquisitions: a portrait of his friend *Ernest Ange Duez*, painted in 1883, at the Montclair Art Museum, New Jersey, and an intimate genre piece, *The Birthday Party* (the family of Emile Duez) at the Minneapolis Institute of Arts. Ernest Ange Duez, a Parisian neighbour and actually a friend of the artist, was himself a painter of considerable abilities, fully able to appreciate Sargent's superior powers in his own field. He is found among contributors to the fund raised by Sargent in 1889 to purchase

Manet's *Olympia* for presentation to the Louvre. In addition to this portrait, Sargent also painted a portrait of Madame Amelie Duez, now part of a private collection in Detroit.

That the model for the brilliant study now in Montclair was a sensitive, intelligent, and highly cultured individual, we could easily deduce from his countenance, faithfully and sympathetically recorded by Sargent. We might go a step further and infer from the informal background—presumably, a corner of a garden in full bloom—that the portrait was executed under conditions both pleasant and intimate, and this in turn would suggest an artist friend. It is generally recognized that the paintings of this period are the most desirable of Sargent's works. There can be no doubt, in addition, that, within this time limit, the personal works, i.e., those executed by the

artist for his own pleasure, are far above the more formal undertakings. It would of course be an injustice to think of Sargent at any time as a pictorial hack or as a weak personality overcome, perhaps unaware, by the stronger ones of his sitters. It is true that we may at times object to the exaggerated elegance and/or pomposity of his great portraits and salon pieces. Yet, is it not equally true that this very characteristic endows the portraits in question with unique veraciousness? Would it, one may ask, have been entirely fair and honest of Sargent to have transmuted his lordly sitters into casual, nonchalant Bohemian types, when they were, by every instinct and taste, quite the contrary? It is sometimes as important, Sargent seems to tell us, to paint the mask truthfully as it is to reveal the face beneath it. Seldom indeed did Sargent

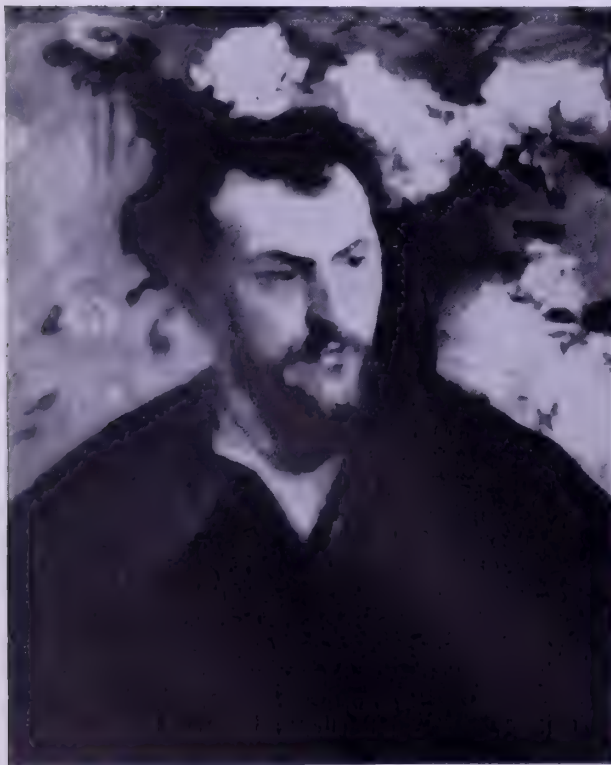
fail to achieve both purposes: how very merciless he could be, the Wertheimer portraits bear witness—yet also, how truly kind, for these are warm, living beings, and what higher accolade could he have conferred upon them? Like all great portraitists before and after him, Sargent gladly did everything possible to satisfy his patrons, but this was never at the expense of his own artistic conscience.

He would not have been human if he had not attacked his task with greater elation when all outward circumstances coincided with his own requirements. The portrait of the artist Duez, *molto simpatico*, is an example of the results of such felicitous co-operation between the painter and his model. Another is *The Birthday Party*, in which, no doubt, Sargent first took part as a guest. The filiation with Manet, and, further back, with Velazquez, is obvious. The sparkle—and indeed 'sparkle' is the only accurate word here—is no mere tinsel shine, but the cool, deep, and admirably pellucid reflections from a diamond of the purest water, table-cut in the severe Spanish fashion of old that has been revived in our own days. For the simile to be absolutely fitting in this instance however, ruby would be a better choice than diamond as this small miracle of a painting is executed almost entirely in tones of deep red. (A true *tour-de-force* that explains why, with Hals, Velazquez and Manet, Sargent is entitled to the proud title of 'a painters' painter'.) But, ruby or diamond, if the brilliance is lapidary, so is the faultless perfection.

If the artistic merit is evident at first glance, it would need a Henry James (and a William, as well!) or a Proust, to comment on the numberless connotations of the little scene, all that it can reveal to us, if we choose, of the characters of the actors, of the social conditions and the national stamp, etc. This was an age when super-



Left. J. S. Sargent. *Ernest Ange Duez*, 1883. Oil on canvas, signed, and inscribed 'à mon ami Duez'. The Montclair Art Museum, New Jersey. Above. Alexander Calder. *International Mobile*, 1949. Sh. aluminium, rods and wire, 20 × 20 ft. Given by Mr. and Mrs. John de Menil. The Museum of Fine Arts, Houston.



ficiality was not ranked above density, morbidity above soundness, and shallowness above depth. Dash and bravura were acclaimed, indeed, but only, as in this instance and in more senses than one, in the role of 'the icing on the cake'. When we have at last grown weary of so much contemporary fraud and trumpery, we shall then no doubt turn with increased respect to men such as Sargent for whom solid professional competence was *sine qua non* and a requirement of simple honesty and self-respect.

Gifts of Sculpture for Houston Museum

THE catholicity of taste of the noted art collectors, Mr. and Mrs. John de Menil—part of whose private collection was on view earlier this year at New York's Museum of Primitive Art—is evidenced once more in a series of recent gifts made by them to the Houston Museum of Fine Arts. This donation consists of four great works of plastic art, each representing a major chapter in the history of human culture. In chronological order: an Egyptian *Male Head and Torso* of the

Twelfth Dynasty; a monumental *Ephesus*, School of Polycletus; a Nottingham Alabaster *Madonna and Child*; and finally, in suitable conclusion, what has been termed justly 'the most rhythmic and elegant' of all mobiles by the American sculptor, Alexander Calder.

If the powerful Egyptian bust may be said to represent man's first historical awareness of himself and of the world around him—surely its primary function at a time when the individual was little more than a cog in a system—its marked nevertheless with premonitory indications of slumbering conflicts. The simple, impressive figure, very likely picturing some court official or magistrate of note, is at once dramatically tense and profoundly serene. Not too far removed yet from the era of tribal sagacity, this is yet a wilfully disciplined being, subservient by choice to the Gods he enthroned in the heavenly and nether kingdoms and to the divine son, Pharaoh, monarch of the world. This massive harnessed strength, intellectual or in a generic sense, is far removed from the flimsy

of the next example. In contrast to the
 Etruscan torso, carved out of black granite, as if
 a slab of primaeva night, the *Ephebus* is of
 bronze, and technically a remarkable example of
 lost wax casting. The museum points out that this
 statue is notable for the thickness and quality
 of the bronze, but this may not be immediately
 apparent to the casual beholder. What does
 attract however is the extraordinary effect of
 verisimilitude: the bronze seeming to have assumed,
 and the malleability of wax, the resiliency of
 living flesh.

The lithe and luminous *Ephebus* is stylistically
 comparable with the school of Polyclethus; the
 statue came from Anatolia, and exhibits the
 natural rhythms characteristic of the great
 Ionian master. According to James
 H. Sweeney, director of the Houston
 Museum of Fine Arts, a similar statue is des-
 cribed by Devambez in his catalogue of the
 statues in the Museum of Istanbul, and there is
 no occasion for the present opinion that the two
 statues come from the same region. Certain
 scholars have placed it as early as the beginning
 of the fourth century B.C. Others attribute it to
 Hellenistic times. J. Charbonneaux, of the
 Musée du Louvre, sees it as a 'Greek work of the
 Hellenistic age, very carefully realized'.

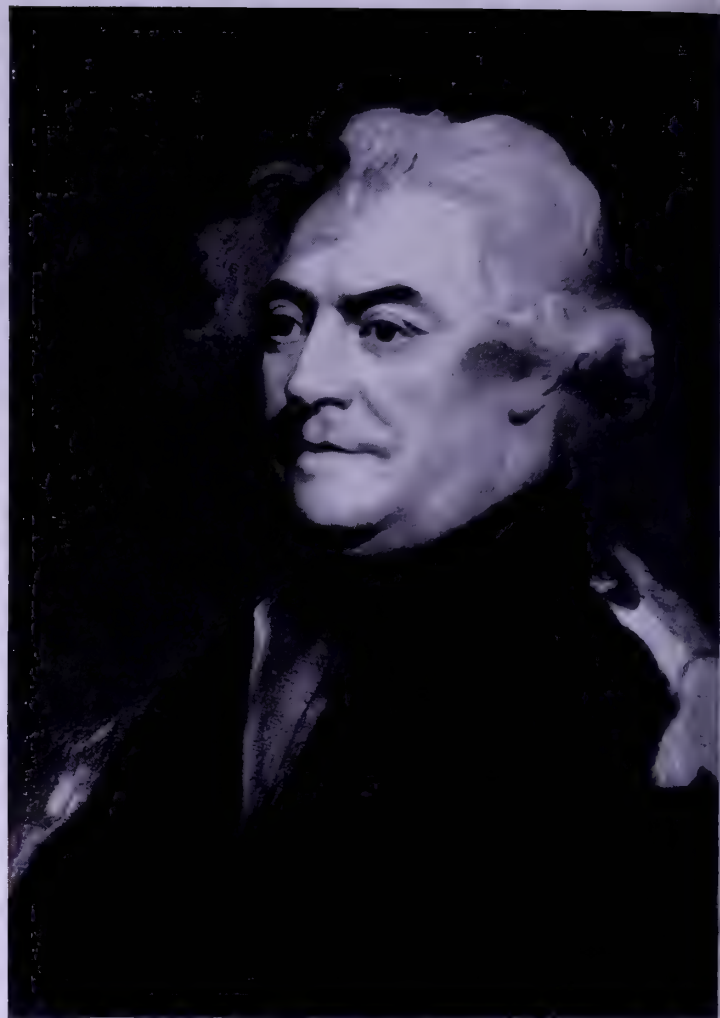
Settlement of these distinctions may well be
 left to archaeologists. What will concern the
 viewer in most instances will be the fact that
 this noble example epitomizes with rare com-
 pleteness and effectiveness all that we have
 come to revere in Greek art: freedom, mea-
 sure, the calm light of reason, and perfection
 achieved apparently effortlessly.

The alabaster *Madonna and Child* (Nottingham,
 thirteenth century) displays the naïve, sweetly
 charming characteristic of these produc-
 tions. In contrast to the splendidly assured Greek
 masterpiece, or even to the brooding Egyptian
 statue, it assumes the loveliness in a minor key of
 the star, when only one shines in the sky'. It
 would be flagrant injustice to use it as a standard
 by which to judge the accomplishments of
 Hellenistic sculptors as held up against those of
 ancient Eastern masters. Yet it does manage
 to carry a burden of equal importance to that of
 its predecessors. For the first spoke of 'power',
 the second of 'intelligence'—while this intro-
 duces, in its humble fashion, the element of
 human suavity that proved the undoing of the
 two.

What, in turn, is the message of Calder's
 subtly eloquent *International Mobile* 1949?
 Too near to us for final interpretation, except
 to sense that, like a faithful mirror, it is able
 to reflect for each of us our own self—and that is
 surely a telling test of validity. The museum
 comments: 'The elements are painted mat white
 in an infinite variety of petal forms flowering
 from the branches. It has been said that the slow,
 motion of the mobile when stirred by a
 breath of wind describes virtual volumes in
 space like a draughtsman with a dozen arms'.
 Picturesque description, to which may be
 added the remark that, sooner or later, all suc-
 ceeds to the subtle hypnotism of the ceaseless
 unpredictable motion of the irregular forms
 in their seemingly precarious equilibrium. The



School of Polyclethus. *Ephebus*. Bronze, height: 91½ in. Given by Mr. and Mrs. John de Menil. The
 Museum of Fine Arts, Houston.



Left. J. S. Copley. *Portrait of a man*. Oil on canvas, 57 × 48 in. Given by Mr. and Mrs. R. Philip Hanes, Jr. North Carolina Museum of Art. Right. J. S. Copley. *Adam, Viscount Duncan, Admiral of the White*. Oil on canvas. Sketch for the portrait in Dundee Museum, Scotland. Yale University Art Gallery.

spell is not unlike that exerted by wind-stirred branches, or a waving field of tall corn, or fishes revolving in an aquarium. Or else far more abstract delights, akin to the musician's pleasure in a Bach fugue, or a Scarlatti toccata.

The Greek statue and the Calder mobile were presented by John and Dominique de Menil in honour of the brothers Conrad and Marcel Schlumberger, French scientists, who, through their inventions in the early Twenties, became the founders of the world-wide Schlumberger organization (with headquarters in Houston, Texas) initially connected with the oil industry and today involved in the international contribution to the exploration of cosmic space. Mrs. de Menil—herself an art scholar: she contributed an introduction to the catalogue of the exhibition of primitive art referred to in our first paragraph*—is a daughter of Conrad Schlumberger, while the President of Schlumberger Limited is M. Pierre Schlumberger, son of Marcel Schlumberger.

*The John and Dominique de Menil Collection, The Museum of Primitive Art, New York—Distributed by University Publishers, Inc., 239 Park Avenue South, New York 3, New York.

Copley's Dual Moods

IF the two Sargent paintings complement each other admirably—the one, a close-up, and the other of wider focus—two Copley portraits almost simultaneously acquired by two American museums present the sharpest possible contrast and may be counted upon to furnish food for thought to the friends as well as to the foes of this quietly controversial American 'old master'.

A *Portrait of a Man* by John Singleton Copley which was recently on loan to the Carolina Charter Tercentenary Exhibition at the North Carolina Museum of Art in Raleigh has now been presented to this institution by the owners: Mr. and Mrs. R. Philip Hanes, Jr., of Winston-Salem, North Carolina. The gift was made in honour of the late North Carolina congressman, Thurmond Chatham, of Elkin, an uncle of Mr. Hanes. In making known the gift, the donor commented that it seemed 'particularly appropriate this year since my uncle purchased and donated to the University of North Carolina all the original charter papers of the State of North Carolina'.

The museum already owns a masterwork of Copley, from the artist's English period, *William Pepperell and His Family*. Dr. Justus B. director of the museum in Raleigh, has therefore expressed satisfaction at the receipt of an important work illustrative of Copley's American style. *Portrait of a Man* has been dated about 1790 or a few years before Copley left for Europe never to return to his native shores.

However, beyond technical excellence, this is a work that challenges on more personal grounds. There is a certain smugness and self-satisfied aloofness in the expression and pose of the unknown sitter. No such uneasiness arises in connection with the splendid sketch of *Adam, Viscount Duncan, Admiral of the White*, an admirable sketch for the portrait in the Dundee Museum, Scotland, that has now been acquired by the Yale University Art Gallery. Copley obviously felt nothing but admiration for the staunch and stalwart old seaman. True, the effect does not gleam with the reflective but also slightly disquieting light of thought that is notable in the unknown sitter. But who can fail to thrill at the mood of high gallantry and heroic devotion?

ty, the romantic suggestion of adventure on
main in the performance of this duty: we
feel the sea wind blowing rudely apart the
ls of hair, we hear it whistle through the
ge, as the admiral stands on the high bridge,
rmly closed on his last order just issued and
dering now the next one, that will bring
and men safe to port.

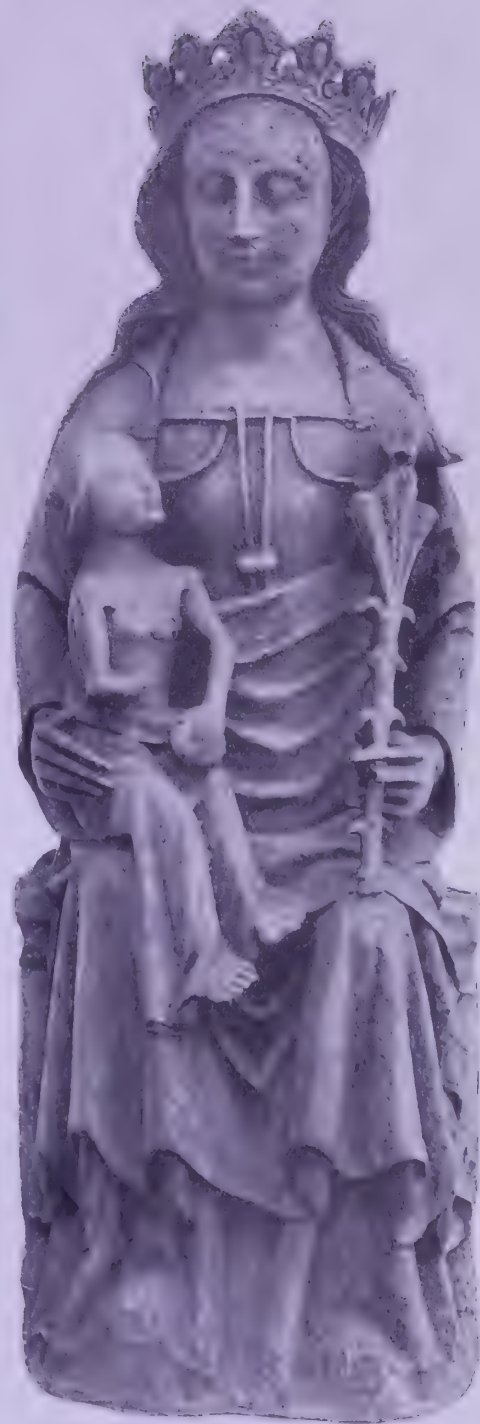
s something of an effort indeed to realize
hese two widely divergent interpretations
e work of one and the same man: the first,
lustrous, and a bit too glossy; the second,
impetuous and magnificently terse. The
usion no doubt should be that Copley's
richer personality than he is often given
for, and that he has earned our admiration
th grounds.

Rockefeller Buddha on View

of the most beautiful statues of a Bodhisatt-
own to students and art lovers, ranked in
y leading authorities as one of the most
rtant examples of Chinese sculpture in
nce, was recently on view at The Metro-
n Museum of Art, New York, where it was
an from Governor Nelson A. Rockefeller.
is Bodhisattva of white marble dates from
te seventh or early eighth century A.D.,
olden age of T'ang dynasty sculpture, and
s from the province of Hopei in North
a. The figure stands more than life size in a
e of marvellous grace, and rises symbolically
the open calyx of the mystical lotus. It will
oted that it has suffered severe damage,
deprived of head and upper limbs. But the
androgynous loveliness of the figure does
to mitigate our regret for this mutilation—
ows if completeness in all respects might
n fact very likely *would* not, have destroyed
eat part the supreme equipoise, psycholo-
as well as artistic, that we admire above all
Far better indeed that it should stand thus:
rm legs and thighs, veiled and as it were
alized by the skirt-like nervured folds of
ravery, upholding the languorously sway-
orso. We may be allowed to believe that
indeed time and its ravages have assisted
than opposed the artist's purpose, by
ing this wonderful piece far above chrono-
al and geographical connotations. This is
'the Jewel in the Lotus', sacred, inviolate
unreachable, rising from an ocean of mys-
peer to those that gave birth to both the
ic Aphrodite and the Christian Virgin.

e work was displayed on the Balcony of
useum's Great Hall, providing the visitor
an impressive and unexpected supplement
e exhibition of rare Chinese porcelains
eathed to the museum by the Governor's
s, John D. Rockefeller, Jr., and which was
ed to in these columns in our issue of
ry, 1963.

is wonderful sculpture has rarely been dis-
d publicly. It had previously belonged to
Governor's mother, Mrs. Abby Aldrich
efeller, and when shown at the great
ese exhibition held in London, 1935-1936,
one of the high points of that event. The
s most recent public display was at the
opolitan Museum in 1938.



Left. Bodhisattva. Chinese, T'ang dynasty, late seventh or early eighth century A.D. White marble, height: 81 in. Lent by Governor Nelson A. Rockefeller. The Metropolitan Museum of Art. Right. Madonna and Child, Nottingham Alabaster, fifteenth century, height: 30½ in. Given by Mr. and Mrs. John de Menil. The Museum of Fine Arts, Houston.

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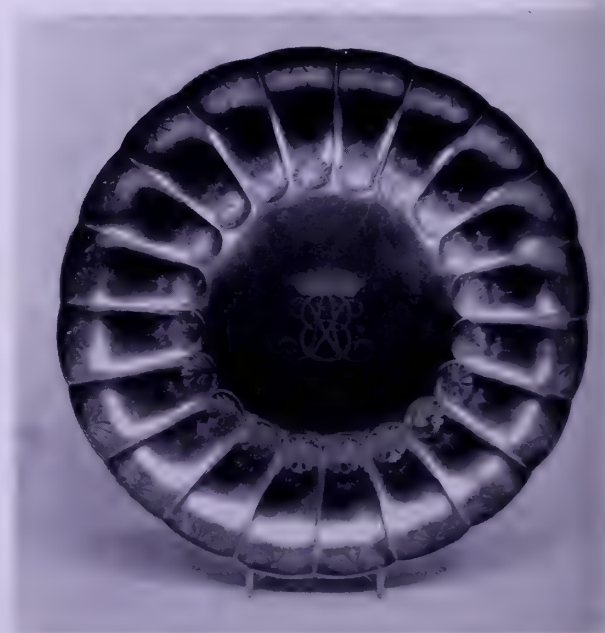
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On Cover

Virgin and Child and the Infant St. John and an Angel, by Francesco Francia

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The January number of **The Connoisseur** will include the following international art subjects:

A full illustrated article, by Mr. F. J. B. Watson, Director of the Wallace Collection, on the highly important French furniture and other art objects in the *Paris private collection* of 'Madame B', a collection which has never previously been published. The article includes two full pages of colour.

Professor Nigel Glendinning of the Department of Spanish, Southampton University, writes on *Goya and his Times* and some of the rarely seen works by that artist which Dr. Xavier de Salas, Director of the Prado, has brought to London for exhibition at the Royal Academy of Arts: and Mr. Paul Hulton of the Department of Prints and Drawings, the British Museum, on *the graphic work of Goya*—with particular emphasis on the prints, in connection with the first exhibition of its kind, held outside Spain, at the British Museum.

Mr. Ralph Edwards provides a penetrating review of Mr. Oliver Millar's latest work *The Tudor, Stuart and early Georgian Pictures in the Collections of Her Majesty the Queen* (2 volumes).

Dr. Sutherland Boggs, Curator of the Toronto Art Gallery, discusses, in *Picasso and the Man*, some of the leading works by this artist which have been assembled for a special exhibition at Toronto and Montreal.

In addition there are all the regular features: International Saleroom, Books Reviewed, Connoisseur in America, Old Master and Modern Art.

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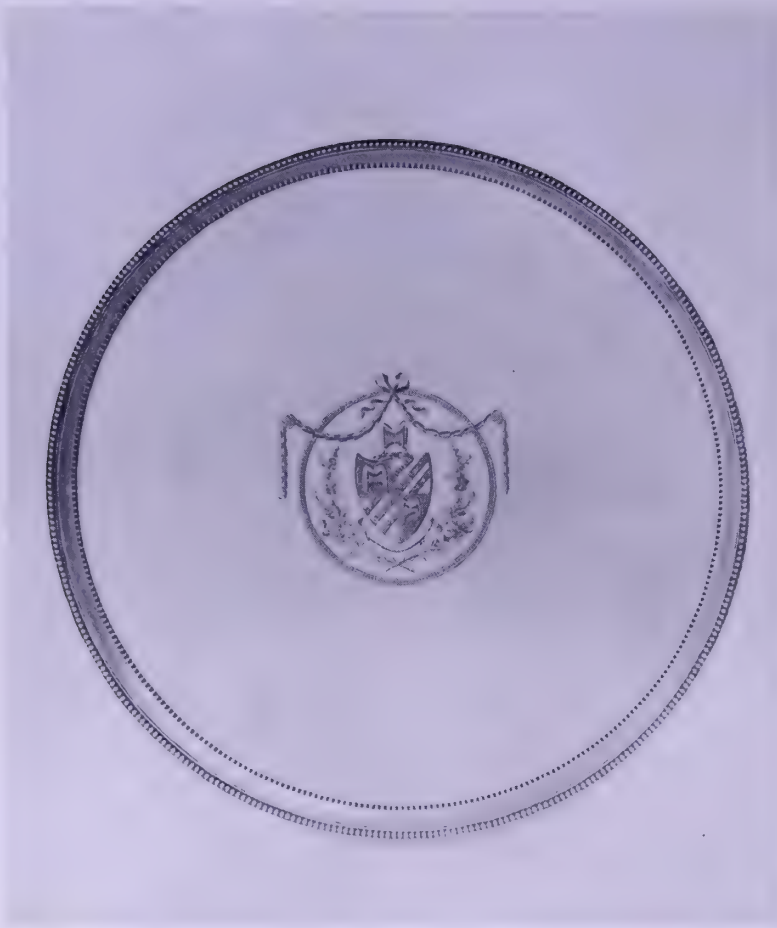
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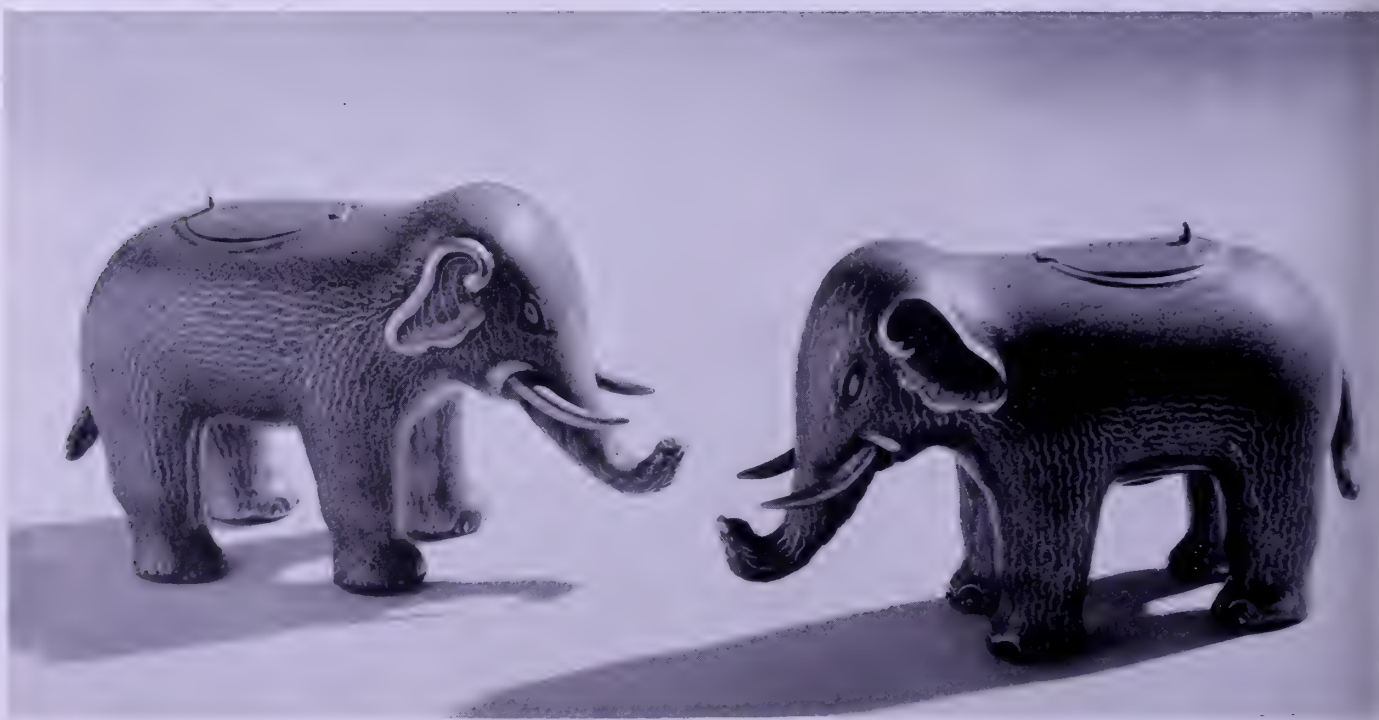
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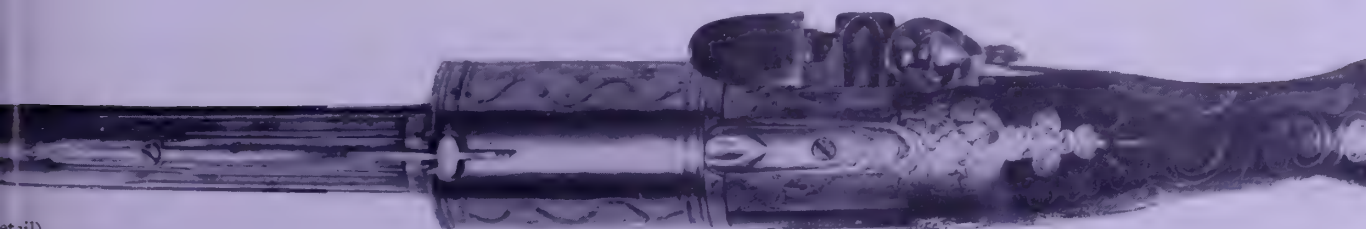
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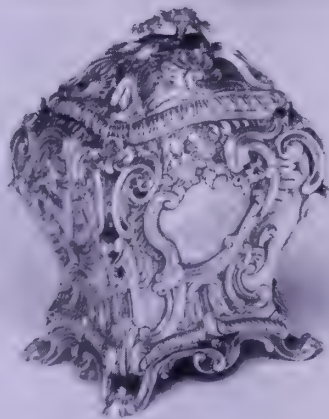
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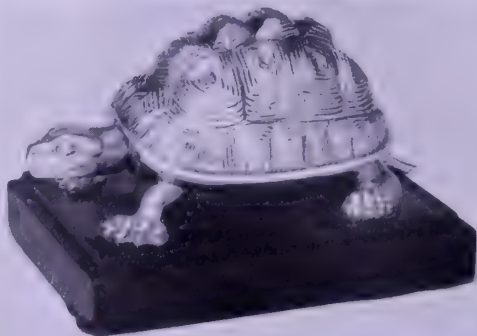
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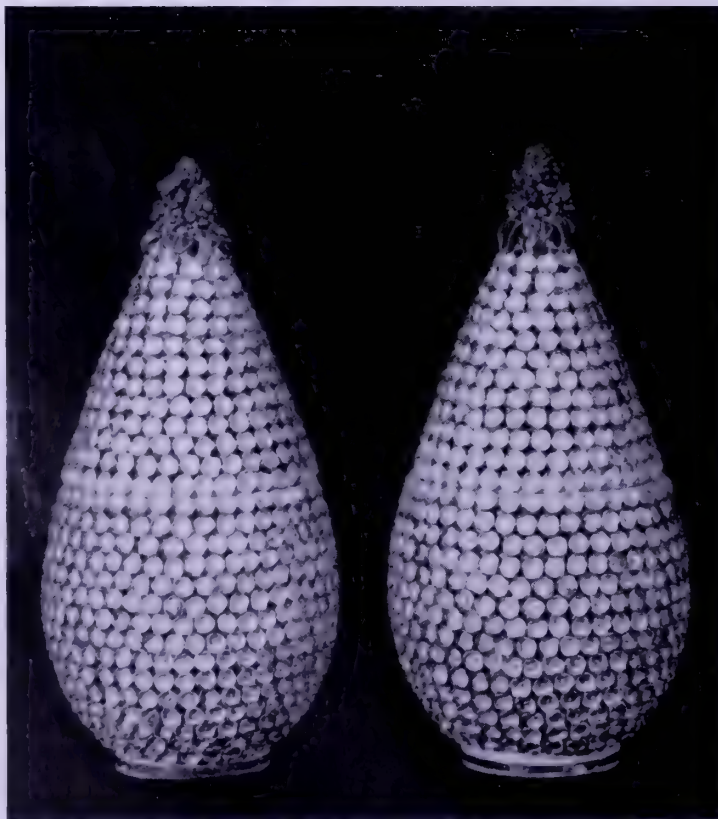
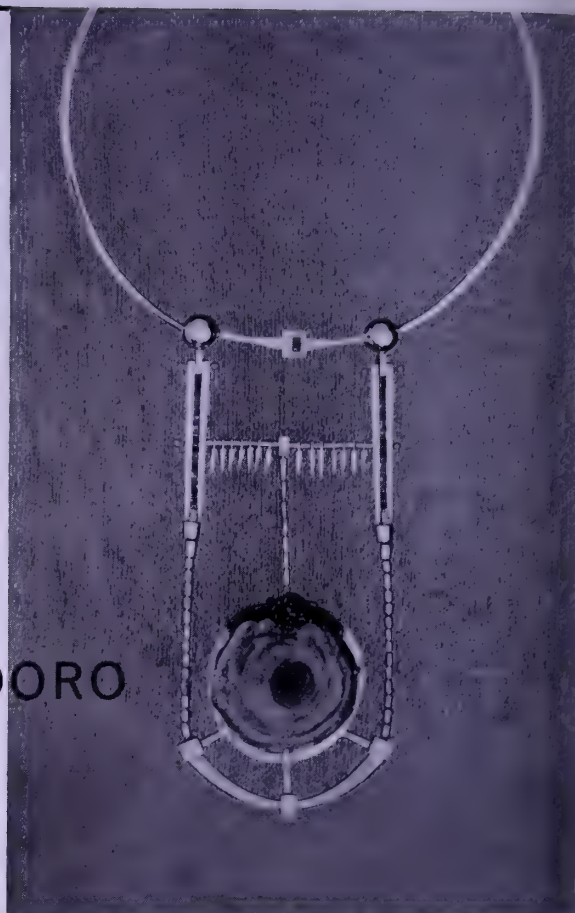
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Top right: BERLIN enamel, c. 1760. Portrait of Frederick II, King of Prussia, $3\frac{1}{2} \times 2\frac{1}{2} \times 1\frac{1}{2}$ inches.

Bottom left: GERMAN enamel, 18th Century, $3\frac{1}{2} \times 2\frac{1}{2} \times 1\frac{1}{2}$ inches.

Bottom right: MEISSEN porcelain, c. 1745-50, parcel-gilt mount, interior showing Koenigstein mountain near Meissen, $3\frac{1}{2} \times 2\frac{1}{2} \times 2$ inches.

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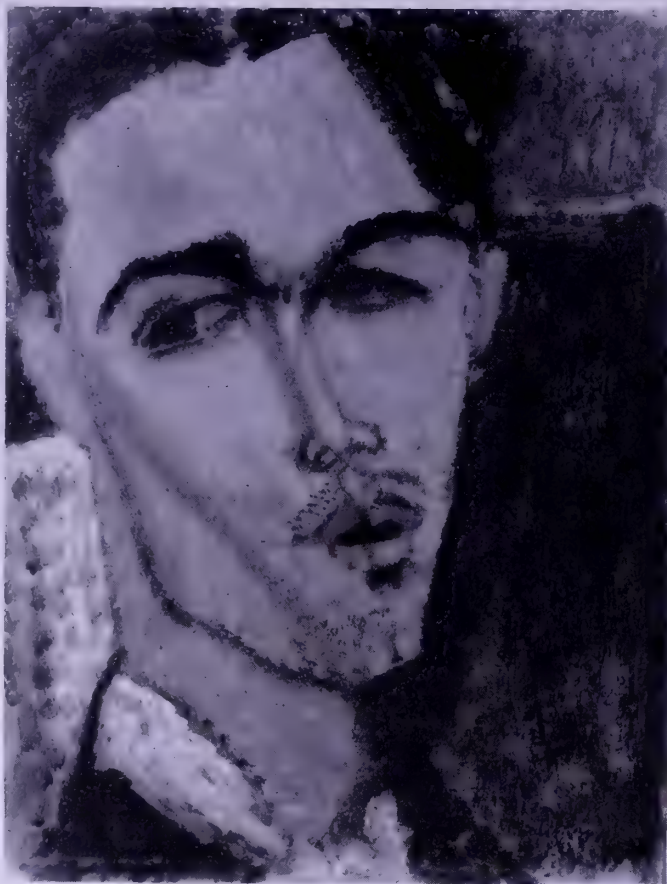
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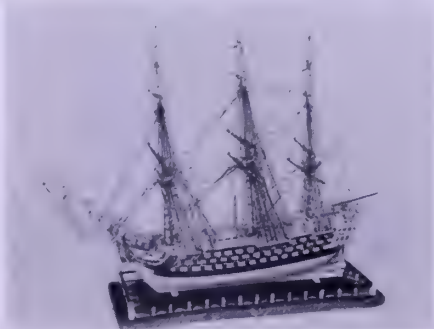
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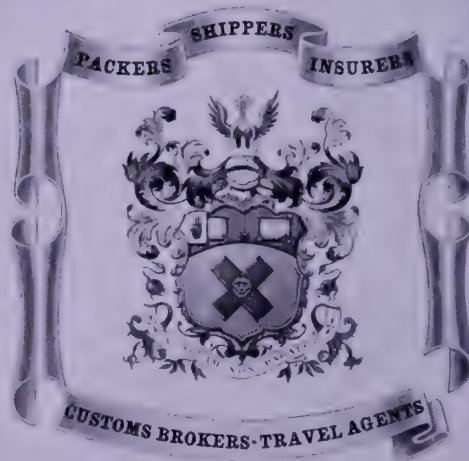


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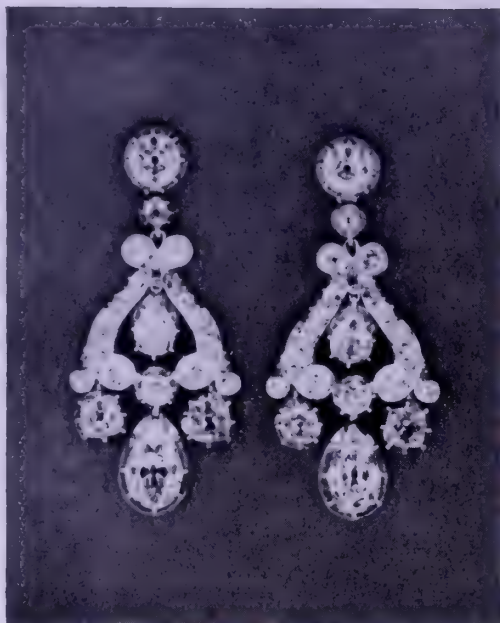


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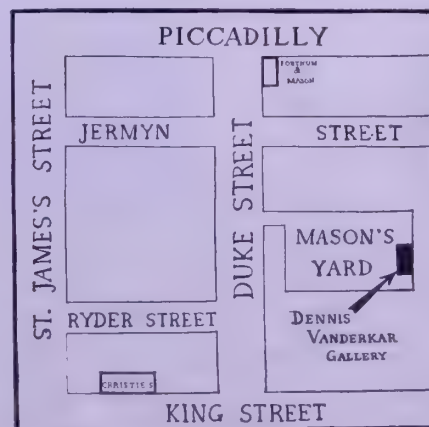
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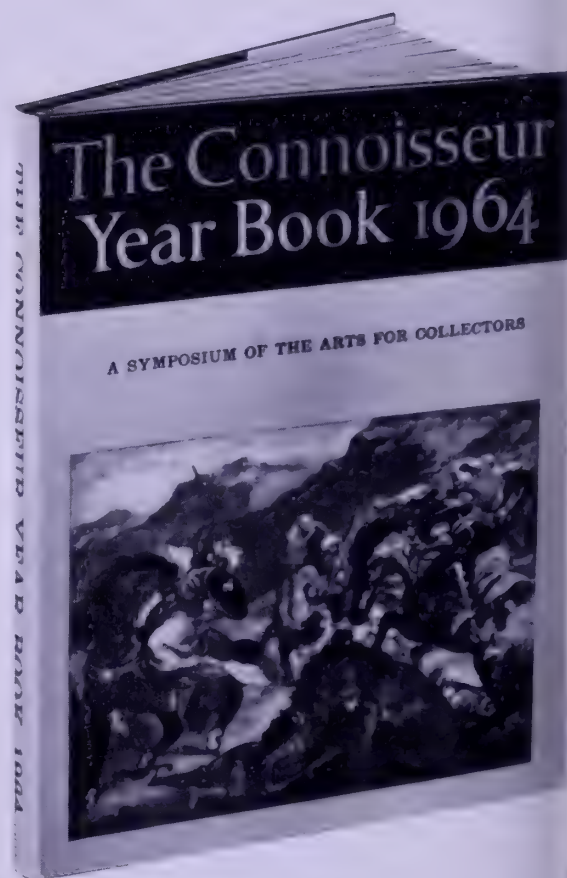
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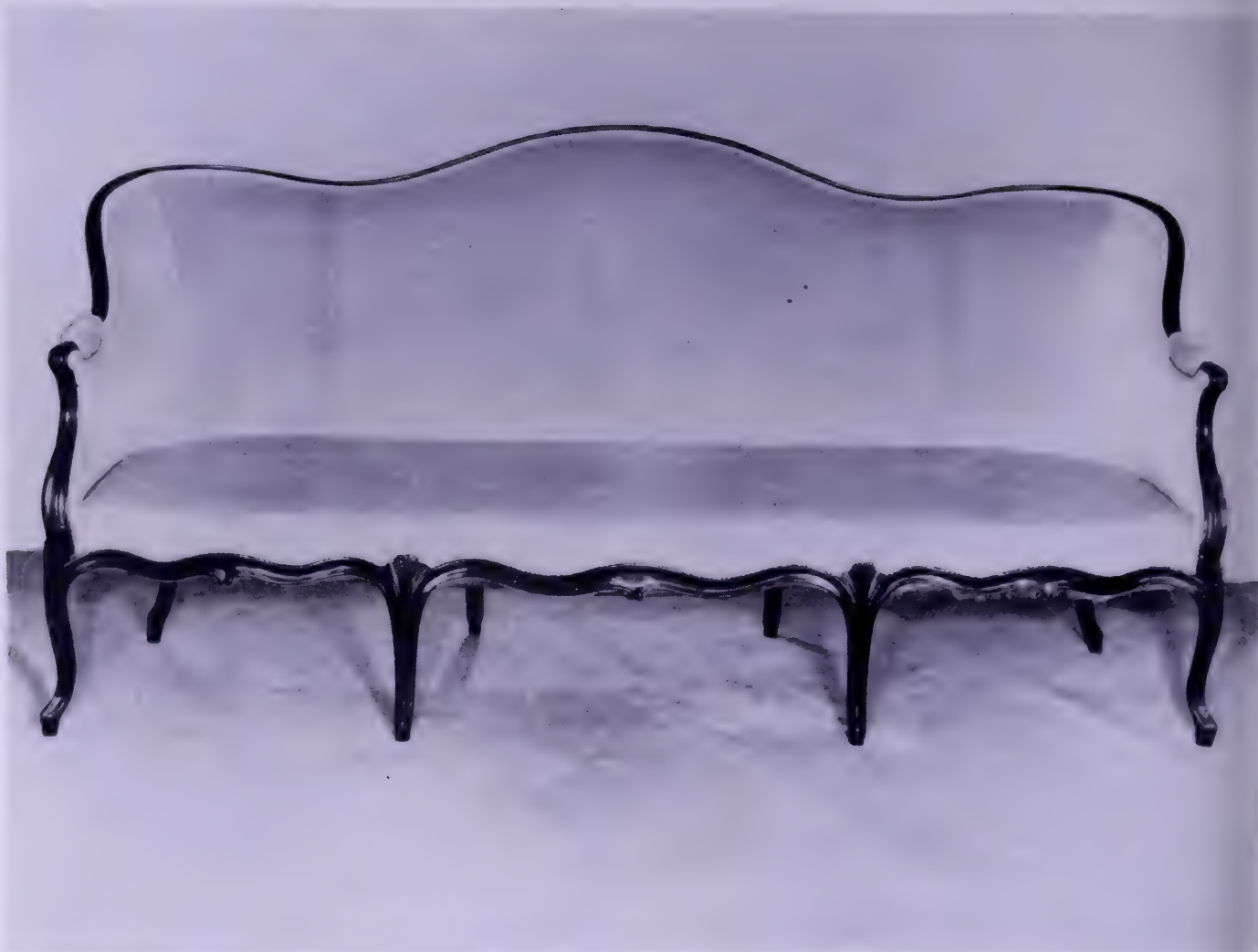
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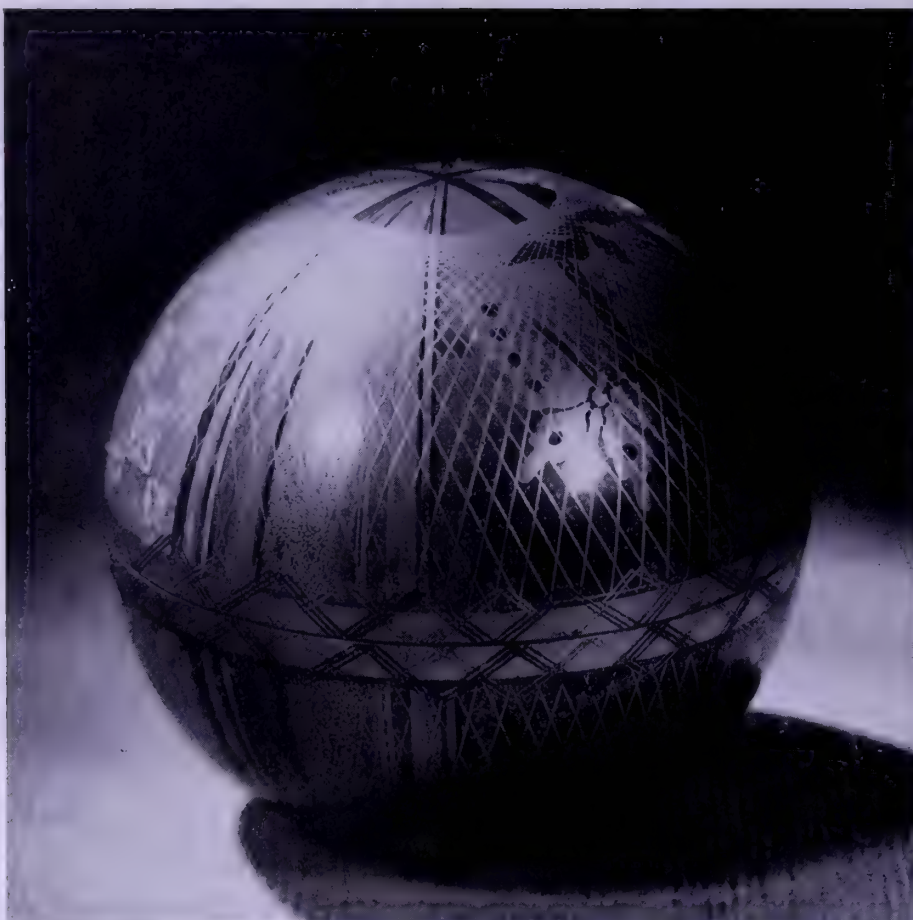
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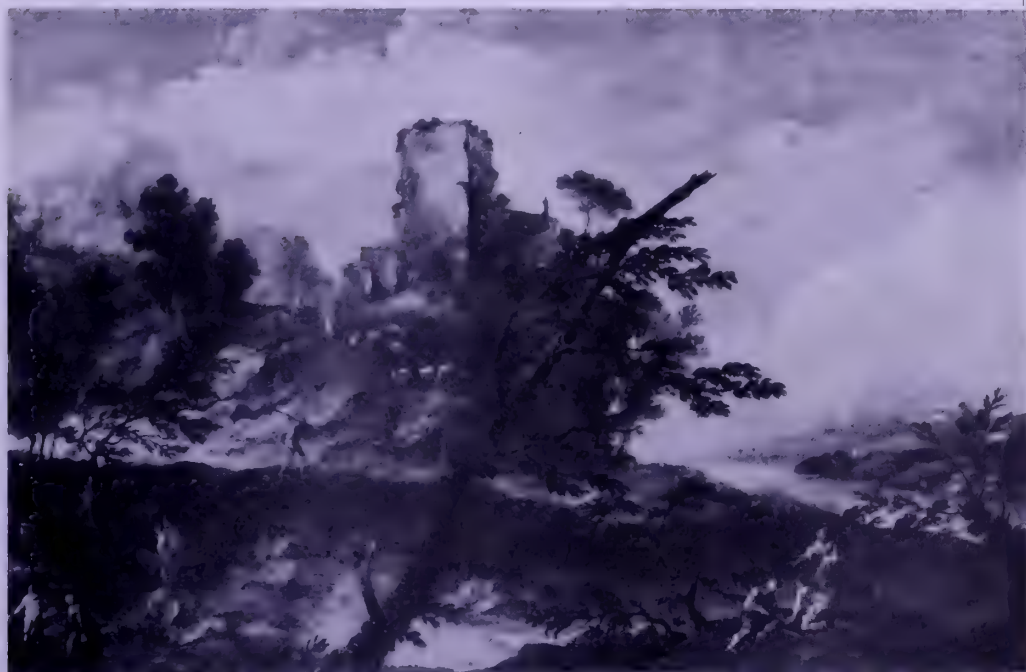
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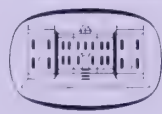
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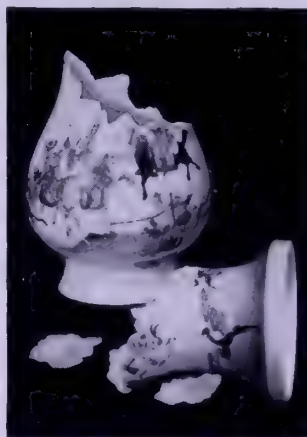
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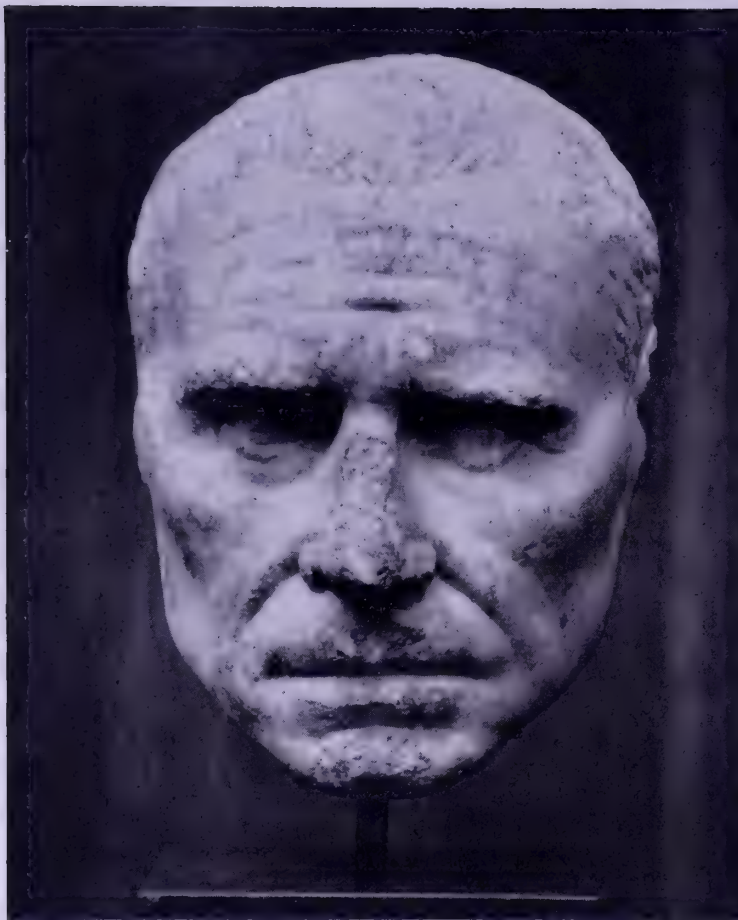
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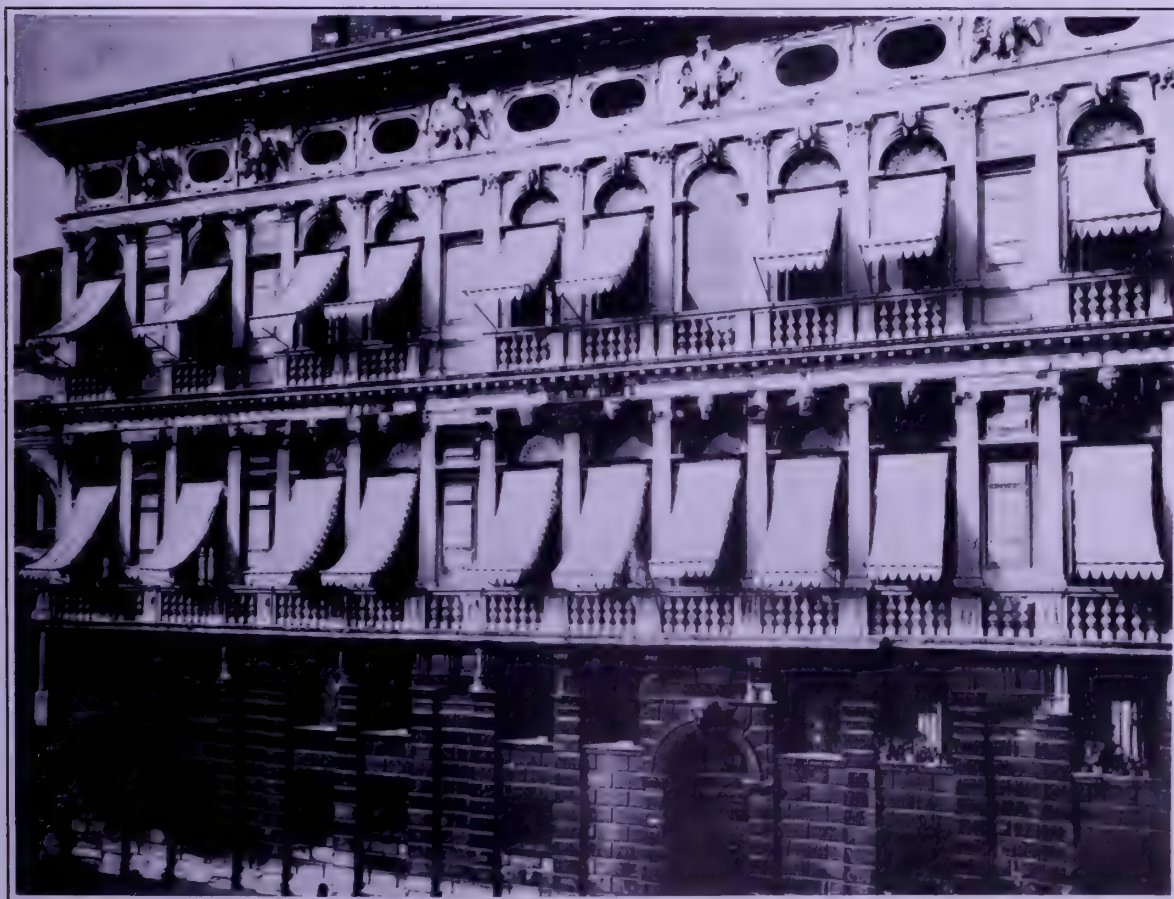
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A George II silver coffee pot, London, date 1734. Maker: Joseph Smith. Height $8\frac{1}{2}$ inches. Weight 26 ounces.

TRIBUTE
TO THE
BRITISH
ANTIQUA
DEALER
(47)



This finely proportioned and elaborately executed example of English eighteenth-century cabinet-making, an inlaid mahogany secretaire cabinet, has been acquired for Temple Newsam House, Yorkshire, from Messrs. H. Blairman & Sons, Limited, 23 Grafton Street, London, W. It originally came from Townley Hall, Co. Louth, Ireland. Dimensions: height 7 ft. 8 in.; width 4 ft. 2½ in.; depth 2 ft.



Giffords Hall

ate-mediaeval house in North
folk: the architecture described
Alec Clifton-Taylor, the
ntings by Andrew Graham

THE first thing that impresses a visitor to Giffords Hall is not its outstanding merit as a late fifteenth-century English house, but the fact that it is, obviously, a well-loved and admirably cared for home. This is a matter of a personally created atmosphere, and it would be altogether too prosaic to try to break it down and see precisely how the effect has been achieved. It must suffice to say that though Mr. and Mrs. R. T. Gardner, its owners, have many treasures at Giffords, they have also succeeded in making it into a house well worth showing, without being merely a 'show-house'.

Nothing can alter the fact—nor would anyone seek to do so—that Giffords is an historic monument of great interest to archaeologists and to connoisseurs generally, but it also has in abundance that which is so sadly lacking in many an ancient house today: the living quality of a house being used for its original purpose and, more than that, being used and held in affection by discerning people who love it for its amenities as well as for its occasional inconveniences.

Outside, as can be seen from the facing page, the setting is the traditional one of lawns and trees, flower-beds formal and informal, and the once useful, now ornamental, moat and pond, alive with the pleasant commotion of waterfowl.

Inside, there are some pieces of furniture which have been in the house for many years and which have settled themselves admirably into place. Such are the large sixteenth-century table seen opposite, and, in the Great Hall, a linenfold chest with a tapestry above. Otherwise the rooms have been furnished in such a way as to make the visitor very much at ease. There is nothing incongruous, nothing which jars with the structural features, which are as comely today as they were when the rooms were first conceived.

Mr. and Mrs. Gardner's collection of pictures is dealt with in the second half of this article. Here again, though there is a *raison d'être* for each picture and each one has its own interest, it is clear

four plate above. Giffords Hall from the south-east.

four plate below. The Dining Room.

low. Giffords Hall from the south-west.





4. Modern ceramic representation by Mrs. Barbara Henry of Joan Higham c. 1480, first mistress of Giffords Hall.

5. Part of the moat and garden at Giffords Hall.

that they have not been bought for any other reason than that they represent scenes from which the collectors themselves derive genuine enjoyment. All are hung and lit to the best advantage. They would make an interesting collection anywhere, and they fit with special aptness into this ancient East Anglian setting.

The Architecture

In the second half of the fifteenth century the use of stone for domestic buildings outside the stone areas was a luxury which few could afford, and brickmaking had not yet become very common, even in East Anglia. Cottages would sometimes be built of mud (the 'cob' of Devon and Dorset), but in the majority of English counties, and certainly in Suffolk, the better class house was almost always constructed with a framework of oak. The spaces between the timbers were bridged horizontally with flexible twigs, generally of unbarked hazel, ash or willow, sprung into grooves cut into the sides of the massive uprights; these were then covered on both sides with a mixture of wet clay, chopped straw, and sometimes cow-hair and manure, known as daub. During the fifteenth century, wattles tended to give place to laths, which were flat strips, usually of rent oak or beech; and at the same time the crude daub made way for more carefully prepared lime-plaster. Thousands of houses of this type still survive, particularly in the East and South-East and in the West Midlands and Welsh border counties; and although, if they are as old as Giffords Hall, it is almost inevitable that they will have undergone some restoration, they are understandably among the most generally loved buildings which we possess.

There are, as it happens, two late-mediaeval houses in Suffolk





Great Hall.

own as Giffords Hall (the 'g' is hard). The larger and better known, with a famous brick gatehouse, is in the South of the county, near Stoke-by-Nayland. Mr. and Mrs. Gardner's home is situated some nine miles South-West of Bury St. Edmunds, and in the same direction from Ickworth. The date is not exactly known, but on stylistic grounds it can be said that the original house, which was no more than half the size of the present building, was probably erected in the closing years of the fifteenth century. At that time it was customary to leave the timbers uncovered; and here most of the oak framework, with the 'uprights' (upright posts) closely spaced in the usual Suffolk manner, remains to this day. The exceptions, as can be clearly seen in Nos. 1 and 3, are the majority of the gables, which are among the parts of the house most exposed to the weather, and the whole of the central projecting wing on the West side (No. 3). This was added in Elizabethan or Jacobean days, when, particularly in East Anglia, it had become customary to mask the timbering with plaster at the time of building in order to counteract draughts and damp. For with wood it is unfortunately impossible to avoid shrinkage, and long vertical gaps along the joints of the infilling are all too liable to develop. Later the whole of the South front of Giffords Hall was given a similar overcoat

of plaster, no doubt for the same reason: but this was removed when the house was restored in 1908-09.

The approach is from the South, across a three-arched red brick bridge erected during the eighteenth century. The house is surrounded by a wide moat on all sides but the North, and the area within the moat is extensive, comprising a considerable part of the present garden (No. 5). Despite extensive restoration—for example, the roofs, perhaps originally of thatch, are now of excellent hand-made tiles which have nevertheless been entirely renewed—we feel at once that this house, with its timbering of natural-brown oak and its yellow-washed plaster infilling, is a building of great charm. The entrance is on the West side, but is somewhat unusual in that the door is on the far (North) side of the wing in the foreground of No. 3, the lower storey of which is really no more than a porch.

From here we step straight into the Hall (No. 6), a spacious room measuring 26 ft. × 18 ft., with a fine seven-light original mullioned and transomed window in its south wall and another, of five lights, to the west. The Hall is partly lined with typically early Tudor linenfold panelling of a refined type, while the rafters of the flat ceiling and the massive supporting posts are all enriched with simple but effective mouldings. What, however, is rather



7. The Great Chamber.



8. Part of the ceiling in the Great Chamber.

prising in a house of this standing—for although the original building was not large, Giffords Hall was always more than a farmhouse—is that the Hall was never carried up through two storeys, as was the usual practice in the later Middle Ages, even in quite modest houses such as Synyards at Otham in Kent. In many instances it happened that later on the open Hall was divided horizontally to form two unconnected rooms, but here separation was achieved at the outset.

Access to the upper floor was originally by a narrow spiral staircase, but a new and more convenient staircase, with characteristic newel posts and balustrading (No. 9), was skilfully introduced into a narrow recess between two projecting wings on the East side in the early part of the seventeenth century. The room over the Hall, a room with the same dimensions and known as the Great Chamber, is the best in the house (No. 7). The fireplace is of stone, and thereby gains greatly in distinction (No. 10): with its gently curving arch and its simple but effective ornamentation, consisting of square four-petalled conventionalised flowers and battlements on the cornice, it is very typical of the latter part of the fifteenth century; but one would be much more likely to find such a fireplace in a stone area than here in Suffolk, where it must have been a nice little extravagance. The ceiling of the Great Chamber is not flat but slightly cambered. Although not rich in ornamental carving, which is confined to the braces below the three principal rafters (No. 8), there is again a wealth of carvings, including some more of the 'battlement' type; and as a masterpiece of robust Suffolk carpentry, the peer of many a noble East Anglian church roof, is undoubtedly the show-piece of the house.

Adjoining the Great Chamber to the North, on the West side, is a small bedroom with another robustly raftered ceiling, but with walls of a very different character. The individual panels are larger here, and between every pair a broad fluted pilaster runs from floor to ceiling: a Classical motif which suggests that this walling is probably not earlier than the middle of the seventeenth century. Downstairs, in the small Parlour to the East of the Hall, the style is different again: here we find typically late-Stuart walling in still larger units, and painted white. At Giffords Hall the appearance of these two rooms is unexpected, but introduces a welcome note of variety and of Classical dignity into a house in which the rôle of wood nevertheless remains supreme.

The present Dining Room (No. 2), which is situated at the North-East corner of the original house, was almost certainly once the kitchen. The large open fireplace is a modern reconstruction, and the attractive linenfold-panelled door next to it is introduced from elsewhere. The structural timbers here are without ornamentation.

Giffords Hall remained in the possession of the Higham family, who built it, until the latter part of the seventeenth century, and perhaps until 1698. It was still 'a substantial dwelling house' on 'a desirable freehold estate' when it was offered for sale in 1844. It then followed an unhappy phase in its history, when it was divided up into tenements and the Great Chamber became a carpenter's workshop. (How this room must have inspired him, the same!) Retrieved from this condition in 1908, it was carefully restored and, on the North side, enlarged to about double its original size.



The Staircase.

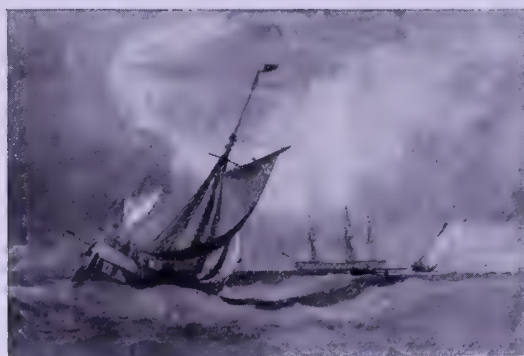


The fireplace in the Great Chamber.

The Pictures

The collection which Mr. and Mrs. Gardner have been making for some years is as interesting for its highlights as for the marked quality of its lesser pictures. In the main the collectors concentrate on the Norwich School; but not with narrow exclusiveness. Indeed, one of the most desirable works in the collection is the fine Bonington illustrated (No. 14).

Of the Norwich School pictures, the Crome (No. 11) is the most important. But there are several other excellent examples including the J. S. Cotman (No. 13) and, in the second rank, the two George Vincents, the charming Joseph Stannard and a very



11. *Top left.* The Bathers by John Crome (1768-1821). Oil on canvas, $19\frac{1}{4} \times 25\frac{1}{2}$ inches. Collections: A. J. Hollingsworth, S. Forbes, C. W. Harris. A picture of predominantly russet tone with the sun, apparently behind the hillock on the left, making highlights on the figures in the foreground and the cattle in the middle-distance. The copse on the left is in haze while the big tree behind the pool is crisp and clear. Is this tree the 'Poringland Oak' (in the National Collection) seen from another angle?

14. *Right.* Fort Rouge, Calais, by R. P. Bonington (1801-1828). Oil on canvas, $14\frac{3}{4} \times 18$ inches, signed with initials. The fort, capable of supporting 8 cannons and 50 men, was demolished in 1864. An excellent example of Bonington's work with a typical foreground-group of figures in brilliant colours, and reflections in wet sand of the small figures on the left. A luminous picture.



12. *Above.* Coast Scene, by J. Constable (1776-1837). Oil on panel $4\frac{1}{2} \times 6$ inches. Collection: Arthur Kay. A brilliant free sketch of clouds and sand. The general tone is blue.

13. *Left.* Shipping before an approaching storm, by J. S. Cotman (1782-1842). Watercolour on paper, $14\frac{3}{4} \times 22$ inches. The grey-green sea makes good foil for the brilliance of the 'Cotman blue' sky.





Above. Landscape near Sudbury, by Thomas Gainsborough (1727-88). Oil on paper, 9 × 12 inches. A sketch of dramatic 'Gainsborough' colouring with purplish-brown background and pinkish-brown foreground. Most notable, as can be seen from the photograph, for the brilliance of the light-effects and the sky.

16. Below. Sketch for 'The Opening of Waterloo Bridge', by J. Constable (1776-1837). Oil on canvas, 6 × 8½ inches. A brilliant and important sketch for the big picture (Collection: H. Ferguson). See, Denys Sutton: 'Whitehall Stairs, the Opening of Waterloo Bridge', *The Connoisseur*, December 1955, pp. 248-255.

...asing architectural watercolour of the Chancel, Walsoken Church by Miles Edward Cotman.

Mr. Gardner has a keen eye for the dramatic sketch by the hand of a master; the sort of picture which makes up in spontaneity and in colour for what it may be thought to lack in finish. Such are the Gainsborough Landscape near Sudbury (No. 15), the Waterloo Bridge and, in a lesser degree, the Coast Scene by Constable (Nos. 16 and 12) and, also by Constable, a dynamic impressionist sketch of Dedham Mill.

Apart from collecting paintings, Mr. and Mrs. Gardner have given a good deal of thought to the placing and lighting of them; that, wherever the visitor sits at Giffords, he is certain to see a good picture in a setting which becomes it and which shows it off to good advantage. A striking example of this is a fine *Portrait of a Lady in a Pink Dress*, glowing in what might otherwise be a darkish corner of the Great Hall. This picture, apt for a house of this period, is by Cornelis Janssens van Ceulen (1593-1664) who worked in England and is said to have left for Holland, 'tormented by Van Dyck's renown'.

Altogether, as can be judged from the examples illustrated, this is an unusually interesting, and a very individual, collection.





1. Right. Lid of a gold box (published for the first time). English about 1700. Length 2.5 inches. Franks Collection, British Museum. 2. Left. Gold and mother-of-pearl box signed 'Gouers à Paris'. Paris, about 1725-30. Length 3 inches.

An anonymous loan to the British Museum

2: Eighteenth-century Gold boxes

HUGH TAIT, F.S.A.

IN the last issue of *The Connoisseur*, the collection of Renaissance jewellery, so generously placed on loan at the British Museum by an English collector, was fully described and discussed. From the same collector comes a remarkable group of European gold boxes of the eighteenth century, which the Trustees of the British Museum have also accepted on loan and which can now be seen in the King Edward VII Gallery, beside the Museum's own collection of allied material. This loan collection, though small, illustrates some of the main aspects of development in design, style and taste in this particular field.

The gold box—so often called the 'snuff-box' despite the fact that many were never used for snuff—was a distinctive manifestation of the civilised life of the leisured rich in eighteenth-century Europe, just as pomanders had been an indispensable accessory of the Renaissance courtier two hundred years before. Gold boxes tend to be studied and discussed in isolation, whereas gold chatelaines with their matching watch or etui, are given their rightful place in books on the history of jewellery.¹ Unlike chatelaines, gold boxes are not worn and cannot, therefore, be classified as jewellery, in the strict sense of the word. Yet in design and technique they are closely related to each other—indeed, many were undoubtedly made by the same craftsmen. The gold box was as much part of the gentleman's 'dressing-up' repertoire as the buckles on his shoes, the rings on his fingers or the chased gold-headed cane in his hand. In consequence, the gold box may best be studied as an extension of the goldsmith's

craft in the field of jewellery, a continuation of the tradition splendidly represented in the first half of this loan collection.

As with Renaissance jewellery, the difficulty of establishing the country of origin for many gold boxes remains baffling. In the second half of the eighteenth century most French boxes bear some marks, but neither the English nor the German boxes are normally marked and the problems of attribution are often insoluble. The development of a national style in this field is constantly negated by both the arrival of foreign craftsmen in centres such as London, Dresden or Amsterdam and the influx of foreign, particularly French, engraved designs for gold boxes which the local goldsmiths copied, often quite slavishly. The French taste can usually be seen in native products of English and German craftsmen but occasionally an individual style develops and becomes a truly recognisable feature.

Such a characteristic is the English love of gold *repoussé* work, in which figural scenes are created in high relief, with enamel decoration. In England this style of ornamentation was carried to a degree quite unparalleled in France and, indeed, may have originated in this country. For there is in the Franks Collection at the British Museum a lid of a box (No. 1), hitherto unpublished, in which the scene depicts an interior, furnished in the late seventeenth-century style, with the principal figures attired in modish costume of c. 1700. Much in evidence is the ladies' high head-dress, known as the 'commode'. This winged framed lace cap was first worn by the ladies in England at the end

Colour 1. Top left. Gold enamelled box, attributed to Jean-Joseph Barrière. Paris, 1764-5. Fermier, Jean Jacques Prevost. Length 2.7 in. Top right. Gold box with malachite and painted miniatures. Paris, 1777-8. Maker, Louis Charonnat. Fermier, J-B. Fouache (with *poinçons de charge and décharge*). Length 2.5 in. Centre. Gold *repoussé* box. London, 1751-6. Maker, F.H. Length 3 in. Bottom left. Gold scent-bottle set with rubies and diamonds. Probably German, c. 1740. Height 2.2 in. Bottom right. Gold and mother-of-pearl box. No marks, perhaps English, c. 1740. Length 2.5 in.





James II's reign in imitation of the fashion started in France by the Demoiselle Fontange. The fashion continued throughout the reign of William and Mary and under Queen Anne and Sarah, Duchess of Marlborough, the wire frame rose even higher; the elaborate 'commode' disappeared completely by 1720. The gold box, therefore, can be dated to about 1700 and is so English in style that an English origin can be reasonably postulated. The work is so high that the *repoussé* work had to be supplemented by executing the outstretched arms of the figures separately in the round and adding them. This technique is exactly the same as that used on some of the Italian and German gold-enamelled badges of the Renaissance. No comparable example of this technique is known among the boxes made in Paris nor, indeed, anywhere on the Continent. The scene is vividly expressive, with a true sense of movement and an atmospheric feeling of life, reminiscent of a Hogarth conversation-piece. In the background a group of revellers are impressionistically sketched in a painterly manner. The maid-servant carrying the swan on a high held shoulder and the great silver wine-cistern in foreground are but two glimpses of contemporary domestic life in a house in Queen Anne's day. The vigorous modelling and skilful handling of spatial effects testify to the existence of a workshop, or, at least, an English, workshop of high quality at this early date. That an English goldsmith around 1700 was practising the *repoussé* work in gold for boxes with figural scenes in the round may be unexpected since nothing comparable is known in France, but perhaps this lid represents a more truly native tradition than many of the English gold boxes of the later eighteenth century.

In this loan collection, there are three gold boxes which are in the rococo style: one French, one English and the other of problematical origin. All three are probably products of the decade 1720-30. The French box is a great rarity, for it is signed on the lid: *GOUERS A Paris* (No. 2). Gouers is a maker about whom very little is known, though he was jeweller to the king in about 1723 to 1735. Very few of his signed works have survived² but the use of mother-of-pearl panels patterned with a top-shell design is in keeping with current French taste and the slightly smaller box of gold with mother-of-pearl signed Gouers is recorded.^{3a} The gold has reserved panels with delicate *cisé* scenes of *chinoiserie* that accentuate the light and refined quality of the box as a whole.

In contrast, the English box of approximately the same date has a weighty and more elaborate appearance (No. 3). The box, of course, made completely of gold and so loses the lighter effect of the mother-of-pearl. Nevertheless, there is little of the face left plain; the massive frames to the *cisé* panels add a heavy baroque quality and the four elaborate cartouches in the corners of the lid only accentuate this feeling. The lid is chased most skilfully with a scene depicting Diana appearing to a group of figures sacrificing at an altar. The elongated figure style is French in origin and the lid is signed *BUREL FECIT* (No. 4).

Light, top to bottom.

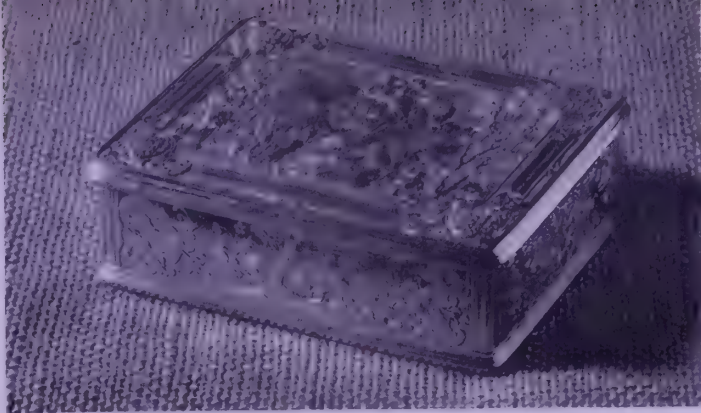
Gold box with a sacrifice to Diana. English, about 1720-30. Length 3.4 inches.

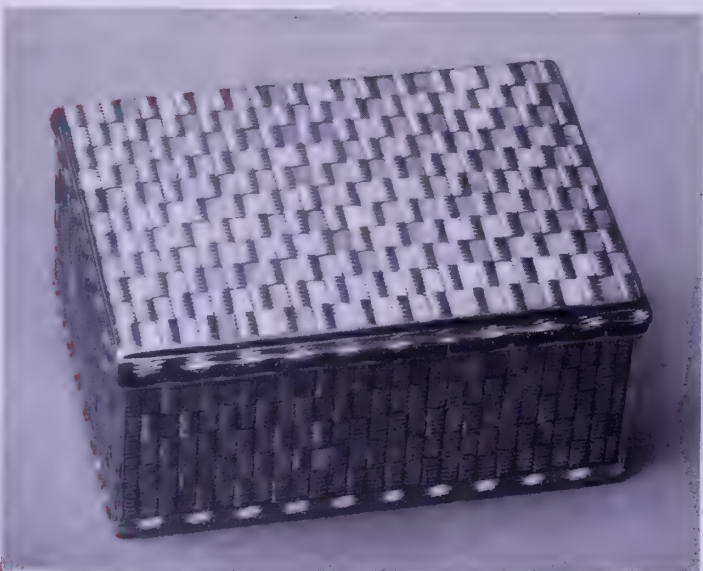
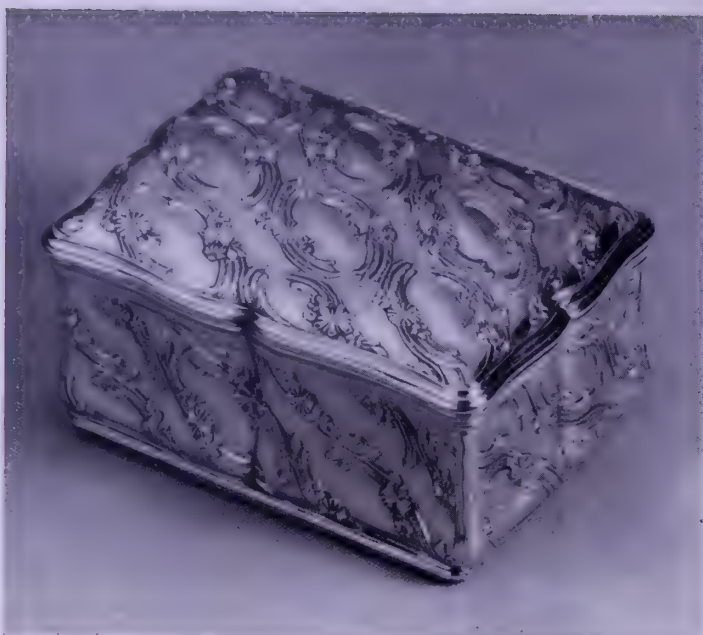
Enlargement of signature: *BUREL FECIT* on lid of box in No. 3.

Gold and tortoiseshell box, closed. English or German, about 1720-30. Length 3.3 inches.

View of the box in No. 6 when opened.

Figure 2. Top left. Gold enamelled box, attributed to Charles Le Bastier. Paris, 1773-4. Diameter, 3 in. Top right. Gold box with inlaid mosaic of coloured stones, attributed to Heinrich Taddel. Dresden, c. 1765. Length 3 in. Centre left. Gold enamelled box. Paris, 1771-2. Maker, Pierre-Jeançois Draï. Fermier, Julien Alatère (with *poinçons de charge* and *charge*). Length 3.4 in. Bottom right. Gold and mother-of-pearl box. Paris, 1777-8. Length 3.3 in. Bottom left. Amethyst box with gold *appliqué* *noiserie*, set with rubies and diamonds. German, c. 1750. Height 1.9 in. Colour photography by Don Pepe, London. Colour blocks by Engravers Guild, London.





Nothing can yet be traced concerning this artist, Burel; the spelling suggests a French or Flemish craftsman but, as the gold has a thoroughly English quality, Burel must have been an immigrant goldsmith. The base of the box bears the crest and motto of the Cobbe family: a pelican's head vulning her issuing from a coronet and the words *IN SANGUINE VIVIT*.

There were two branches of the family; the older line descended from Thomas Cobbe, Esq., of Swaraton, Hants, who in 1575 had the arms and crest confirmed by Cooke, Clarence as the 'armes of his auncestors'.^{3b} The younger branch had arms and crest confirmed to a Charles Cobbe, Esq., of Newbridge, co. Dublin, who was a great-grandson of Charles Cobbe (1687-1765), Archbishop of Dublin. The latter was the youngest son of a Thomas Cobbe of the Swaraton line. Charles Cobbe, who was made Archbishop of Dublin in 1743, had been educated at Winchester and Trinity College, Oxford, where he received a Master of Arts in 1712.

Whilst it must remain conjectural whether the crest engraved on this box is contemporary, there is a likelihood that the large central area on the base of the box was left undecorated by the goldsmith so that the crest could be engraved. There is no evidence at present to link this box with the person of Charles Cobbe, who later became Archbishop of Dublin, but there is a degree of probability in the suggestion that he might have commissioned it as a young man. The goldsmith has placed in the four corners of the base little vignettes of animals and *singeries* (or 'babewyns', as they are called when they appear in Gothic MSS and carvings). These *singeries* enjoyed a vogue in German engraved designs during the late seventeenth and early eighteenth century, but on this apparently English box they have been assimilated into the native style.

A brilliant, and probably unique, example of this 'drollerie' type of *ciselé* decoration is to be found all over a thin, flat box, the third of the pre-rococo boxes in this loan collection. The base and the lid, both inside and out (Nos. 5 & 6), are covered with innumerable different little animals in playful moods. The dark band and the central area in both the lid and the base are made of inlaid tortoiseshell, so thinly cut that it lies flush with the gold; when held up to the light the tortoiseshell has the effect of a window of enamel, *émail à jour*. Tortoiseshell was, of course, extremely popular in England in the early decades of the eighteenth century and when one compares the *ciselé* animals with those on the base of the Burel box, such as the squirrels, the possibility that this thin box was made in England about 1710 becomes a highly tenable suggestion, although the German origin for this type of design is undeniable.

The rococo style, as developed by the French artists, never reached the extremes of exuberance and fantasy that it was to follow in Germany and to a lesser extent in England and the Low Countries. The French rococo was always a more disciplined and restrained style and can be seen in one of its most sophisticated patterns on a gold double box in this loan collection (No. 7). The marks are fortunately legible and this box can with certainty be stated to have been made in Paris by Charles-Françoise Croze.

Left, top to bottom.

7. Gold double box. Paris, 1742-43. Maker, Charles-Françoise Croze, Fermier, Louis Robin (with the *poinçon de charge* and the *poinçon décharge*). Length 2.7 inches.

8. Gold and mother-of-pearl box. Paris, 1743-44. Fermier, Louis Robin (*poinçon de charge* only). Length 3 inches.

9. Gold box with Watteauesque idyllic scene. English, c. 1740. Length 3 inches.

42-43. Croze became a master goldsmith in 1712 and in the 1720s and fifties was living on the Pont au Change in Paris. The use of the box is also a lid, because the box is divided in two compartments horizontally—not vertically, as the exterior view might suggest.

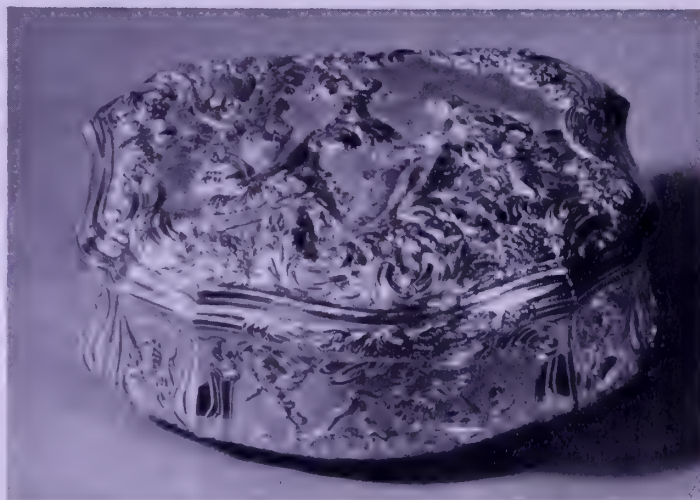
Of such sophisticated simplicity were the designs of some Parisian gold boxes about 1740 that it would be impossible to date them at all, if they were not hall-marked. The next box (No. 8) is surely a case in point; the basket-weave pattern is created by alternating the ribbed humps of gold with ribbed humps of mother-of-pearl. Its plain, deep rectangular form and discreet moulded frame are undatable. In fact, the marks are those of Paris in 1743-4 but, unfortunately, the maker's mark is not decipherable.

In England, the rococo was more strongly felt—at least, in this field of gold box designs. In this loan collection, an attractive oval gold box has a lid with a Watteauesque idyllic landscape with figures (No. 9). The rococo scrolls and other motifs in the scene are becoming less controlled and tend to dominate the pictorial scene. The lower part of the box curves inwards like a shell but is covered in fussy rococo details; a typical product of the 1730s-40s in England.

A further stage in the passion for the rococo can be seen in another English gold box decorated with a mythological scene, probably representing Mars before Venus (Colour Plate 1, centre). The box, with its bombé sides, richly *ciselé* with rococo scrolls containing landscapes, is fortunately hall-marked with the London 'lion' mark, used in the five years 1751-56. The incise mark of the maker, *FH* under a crown, is, like so many of the marks on gold watches, boxes and chatelaines, as yet unrecorded. Many of these marks were not reproduced by Jackson¹³ but are to be found among the unpublished goldsmith marks at the Goldsmiths' Company Hall. On the lid the rococo scrolls of the frame flow into the figural composition creating a harmony of curving forms in high relief, in which the figures and the rococo scrolls seem to have an almost equal status in the decorative *ensemble*, as in a Nymphenburg porcelain group modelled by Bustelli. A similar box¹⁴ bearing the identical marks has a repoussé scene of Cleopatra and the asp. Two other similar gold boxes have been published,¹⁵ both with London hall marks, one dated 1742, the other 1754. Neither can be attributed to a particular goldsmith, though the earlier box bears the maker's mark, *P.H.*

A contemporary Dutch gold box in this loan collection (No. 10) demonstrates the same characteristics, though in a most accomplished manner. Only the lid is decorated; the *bombé* sides and base are absolutely plain. The scene on the lid, depicting Solomon and the Queen of Sheba, is signed *Du Pont*. The debt to French art is obvious in the figure style and composition, but the box is more English than French in execution. The scene is not executed in such high relief as on the London box of Venus and Mars (Colour Plate 1, centre) but the quality of the modelling and the drapery treatment is far finer than on the London box. This Dutch box, which was in the Chester Beatty Collection,¹⁶ is fully hall-marked, Amsterdam 1752. The maker's mark, *N.Z.*, is not traceable at present.

This exuberant taste of the English gave unparalleled scope for the gold-chaser. By the middle of the century very large boxes, the entire surfaces of which were intricately worked, present an effect of encrusted splendour. Few finer examples survive than the box in this loan collection depicting Venus at Vulcan's Forge (No. 11). Again the figures seem to be part of the excited restless rococo frame, but the extraordinary high relief of the figure group cannot be conveyed in photographs, though the craftsman has daringly emphasised it by leaving the sky above Venus and

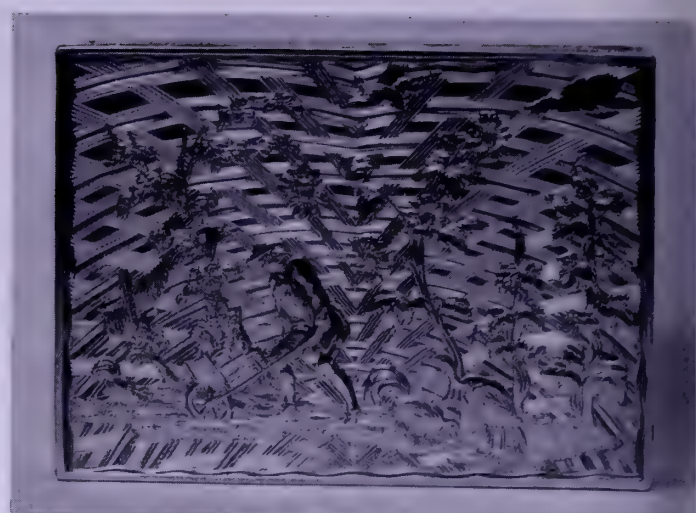
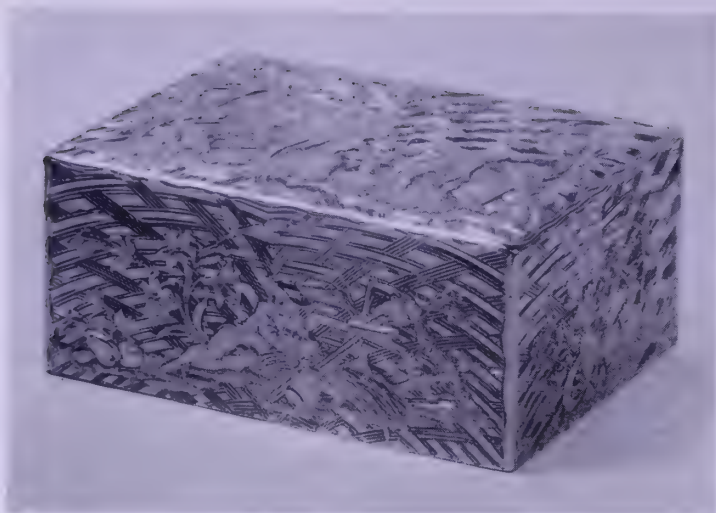


Above, top to bottom.

10. Gold box with scene of Solomon and the Queen of Sheba, signed *Du Pont*, Amsterdam, 1752. Maker, *N.Z.* Length 2.8 inches.

11. Gold box with scene of Venus at Vulcan's Forge, attributed to the Moser workshop. English, about 1750-60. Length 3.5 inches.

12. Base of gold box in No. 11.



13. Gold box with gardening scenes. Paris, 1749-50. Maker, Noel Hardivilliers. *Fermier*, Antoine Leschaudel. Also, the *poinçon de décharge des ouvrages exportés*, 1768-1774. Length 3 inches. 14. Base of gold box in No. 13.

around Cupid a flat matted area. The base, though in low relief, is a most elaborate rococo design (No. 12), in which the frame and the trophy have equal importance. Though unmarked, this box would seem to be an English product of about 1750-60, in the style of George Moser, the leading gold-chaser in London.

How very different is the overall effect of a typical Parisian gold box of the same period, the mid-eighteenth century. A fine example of French taste in this field is the box (No. 13) made by the famous Parisian goldsmith, Noel Hardivilliers, in 1749-50, thirty years after he began his apprenticeship. The box maintains its severe rectangular form, but the surface is entirely covered by the *cisé* pattern. There are no rococo scrolls, no reserved panels, no framing cartouches. The gardening scenes, in which the human figures are curiously depicted half the size of the flowers, are set against a background of radiating lines, suggestive of a sunset turning the firmament into a backcloth of gold. The gardening vignettes (No. 14) are executed with lyrical charm in the rococo style, but the whole concept is immensely sophisticated in contrast to the English 'Venus at Vulcan's Forge' box.

In a far more obvious way, the mother-of-pearl box with applied gold flower-sprays (Colour Plate 1, bottom right) tries to create a similar effect. The mother-of-pearl is carved with an asymmetrical wavy line pattern that is completely rococo in feeling. Against this curvilinear background, the gold flower-sprays with their butterflies are silhouetted in graceful rococo lines, very similar to the flower-spray on the left of the reclining gardener on the Noel Hardivilliers box (No. 13) which curves upwards continuing the flowing line of his body. Unfortunately, this mother-of-pearl box is not hall-marked and so its origin is a matter of conjecture. It seems too accomplished to be English, but the absence of marks combined with its rather ornate outline seem unlikely in Paris. Nevertheless, a similarly constructed box is fully marked Paris 1754 and was made by Noel Hardivilliers.⁷ The mother-of-pearl panels are tooled with wavy lines as a background to the gold appliqués. Wherever this unmarked box was made, the goldsmith was certainly among the best of his class and probably trained in Paris.

The German love of the rococo reached the dimensions of a mania, but in its earlier stages in the field of gold boxes, it manifests itself in many charming creations. The German patrons clearly had a great fondness for hard-stones, agate, amethyst, crystal and the like, which the craftsmen would carve into inter-

esting shapes and forms and mount in gold. The amethyst box, in the shape of a small covered pot (Colour Plate 2, bottom left), is a plainly-shaped object, but made enchanting by the *appliqué* gold *chinoiserie* on the lid. On a little island is depicted a Chinese mandarin riding a tortoise accompanied by a running (*sic*) trumpeter. The island with its trees is studded with rubies and diamonds. The three gold rivets which, piercing the lid, attach the scene to the amethyst, are amusingly disguised on the inside, for the goldsmith has covered the rivets with a bee, a moth and a butterfly, each in gold. Also in the collection is a German amethyst circular box, perhaps for patches, which has the more conventional gold rococo frame enclosing a putto seated on a stile playing with a bird (No. 15). In the same tradition but with mounts much more heavily designed is the mottled brown agate box with Juno in her chariot depicted on the lid (No. 16). There is such a very strong English quality about the excessive gold mounts and the mythological figure-scene in relief, that this box may be taken to represent the English counterpart to the German boxes of this type.

The more sculptural quality of the box made of mottled veined agate carved in the form of shells (No. 17), is also in the German tradition. The elaborate rococo gold mounts have certain features which might be regarded as English, though there is no reason to exclude a German origin for them. This box is one of those small objects which give the greatest pleasure to handle but which lose most of their attraction in a photograph. Another is the rococo-shaped box, made of a plain unmottled agate in two clear tones (No. 18). Here the carving of the surface makes full use of the two tones of colour, and the diamond flower-spray in the middle of the lid unifies the asymmetrical design. The elaborate thumb-piece, studded with diamonds, completes the impression that this box is a costly product of a German goldsmith.

The use of diamonds, rubies and emeralds to enrich the *cisé* surface of the gold remained a favourite practice of the German jeweller and goldsmith. A gold scent-bottle (Colour Plate 1) in this loan collection is a typical example of the taste for gem-studded goldsmithwork. The centres of the *cisé* flowers are rubies and diamonds; the encrusted surface gives an impression of opulence which the unsophisticated would have desired.

Undoubtedly, the finest German box in this collection is the large oval gold box inlaid with a mosaic of coloured hard-stone (Colour Plate 2, top right). The *cloisonné* coloured stones



Amethyst box with gold mounts. German, mid-18th century. Diameter, 2 inches.



16. Agate box with gold mounts. English, mid-eighteenth century. Diameter, 2 inches.

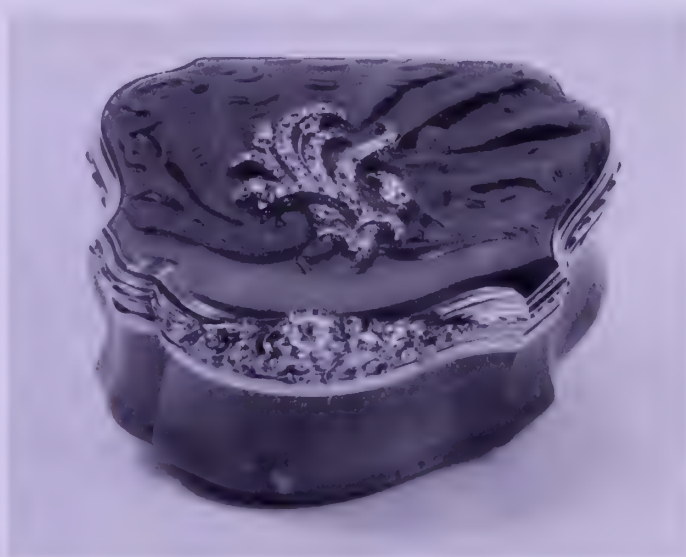


17. Shell-shaped agate box with gold mounts. German or English, mid-18th century. Length 2.4 inches.

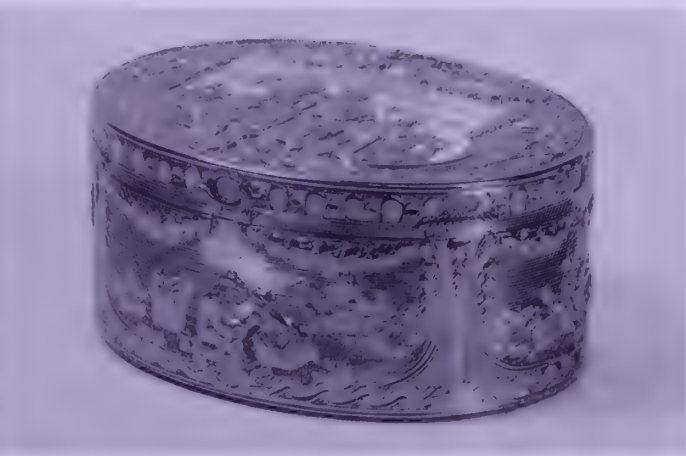
parated from each other by thin walls of gold, form two gay al pictures of landscapes with farm animals on the lid and the e of the box. Around the sides the farmers with sheep and ats are seen silhouetted beneath the trees. An almost identical x,⁸ fortunately, bears the signature on the rim *Taddel à Drède* 1769. Heinrich Taddel died that same year, 1769, having been master goldsmith in Dresden since 1739, a court jeweller and en a Director of the Grünes Gewölbe. His place was taken by e now much more well-known goldsmith, Johann Christian euber, who was only thirty-four at the time of Taddel's death. point of fact, Neuber was only continuing the technique olved by Taddel, to whom far greater credit is due. The one med work of Taddel enables this box to be attributed to him th complete certainty and to demonstrate his excellence both a designer and a craftsman.

n France, the skill of the goldsmith took a different form. An al box in this collection (No. 19) demonstrates admirably the w technique of using four different colours of gold to create nes in low relief. Executed in a delicate *ciselé* technique, the toral scenes are no longer so strongly imbued with the spirit of e rococo. The discipline of the late *Louis Quinze* style, with its ssical motifs of swags and pilasters, its symmetry and regular etitive border decoration, is here seen pushing out the last nnants of the rococo scroll-work and the lyrical asymmetry. e scenes are silhouettes against a background of thin horizontal allel lines. In contrast to the explosive excitement of the Noel rdivilliers box of 1749-50 (No. 13), there is a calm tran- illity about this oval box, made in Paris only twelve years er, 1762-63. The maker's mark is, unfortunately, a little ficult to decipher and, though it bears close resemblance to the rk of Jacques-Charles Chambert, there are slight differences. ambert became a master goldsmith in 1760 at Versailles and ould be a very likely author of this highly accomplished box.

Unexpectedly *avant garde* is an English gold box which is now his collection as a result of its discovery by Mr. Martin Norton 1962. Fully hall marked, it (No. 20) was made in London 1761-62 and yet the diaper pattern extending unbroken over surface is in the very latest Paris style. The delicate foliate and bon border is restrained and symmetrical in accordance with e new French discipline; only a suggestion of the flowing line e rococo survives. The box is inscribed on the lower rim eker and Wakelin, Londini, Fec^t. The firm, which after various



18. Agate box with gold and diamond mounts. German, mid-eighteenth century. Length 2.5 inches.



19. Four-coloured gold box. Paris, 1762-63. Maker, probably Jacques-Charles Chambert. *Fermier*, Jean Jacques Prévost (with the *poinçon de charge* and the *poinçon de décharge*). Length 3.2 inches.



20. Gold box inscribed: *Parker and Wakelin, Londini Fecit*. Hallmarked London 1761-62. Maker, Elias Russel. Length 3 inches.



21. Gold enamelled *Carnet de Bal*. Paris, 1771-72. *Fermier*, Julien Alaterr (with *poinçon de charge* and *poinçon de décharge*). Length 3.3 inches.

titles in the eighteenth century, was finally to be known as Garrard and Co., was run from about 1760-1776 by the partnership of John Parker and Edward Wakelin. Their trade card, dated 1765 and headed by the Royal Coat-of-Arms, reads:

John Parker & Edw. Wakelin
GOLDSMITHS & JEWELLERS
in Panton Street, near St. James's
HAYMARKET

Make and sell, all Sorts of Jewels, Watches, Plate
and all other Curious Work, in Gold and Silver, Variety
of False Stone Work in Aigrettes, Earrings, Buckles,
All manner of Seals, in Stone, Steel and Silver, Engraved in
the Newest Taste at the most Reasonable Rates,
Neat Mourning Rings of all kinds
N.B. Likewise Buy and Sell all Sorts of Second-hand
Plate, Jewels and Watches.

Edward Wakelin, formerly in partnership with George Wickes, the founder of the firm, was virtually in charge from 1747. John Parker had been apprenticed to George Wickes in 1751, and consequently had spent almost a decade with the firm before becoming a partner with Wakelin. This gold box represents one of the earliest products of their partnership and in its good taste, its quality and fashionableness, this box is indicative of the rising importance of the firm. The box, however, bears a maker's mark, *E.R.*, in addition to the grandiose inscription and the London hallmarks. Although the mark, *E.R.*, is not reproduced in Jackson,⁹ there can be no doubt that it is the mark of Elias Russel, of Suffolk Street, 1755-73.¹⁰ Mr. Arthur Grimwade, in his account of the surviving early ledgers of Garrard & Co., has explained¹¹ that the first volume of the 'Workmen's Ledger' from 1735-66 is lost, so that there is no hope of tracing the actual entry of payment to Elias Russel for this gold box. However, in the second volume, commencing 1766, there are several pages of items made by Elias Russel for Parker and Wakelin in the years 1767-1770. The first entry under Elias Russel's name refers to a balance of £15 os. od. to be brought forward from Fol. 37 of W.L. no. I, the now lost ledger; he had, therefore, been working for the firm for some years at least. All the items which Elias Russel had supplied were goldsmithwork on a small scale, such as jewellery, boxes, setting rings, miniatures and the like. Clearly this kind of work was his speciality, though whether he designed this box which he made for Parker and Wakelin, cannot be proved. The initials on the lid, 'R.N.', might have been traceable among the other set of old Garrard ledgers, the 'Gentlemen's Ledgers', if one is correct in assuming that the initials are those of

the gentlemen who ordered it. They could, of course, be those of a friend or relative to whom it was given as a present. However the 'Gentlemen's Ledger' from 1760-64 is missing from the series now preserved at the Victoria & Albert Museum, and so one can only conjecture if it was ordered by a 'Sir Roger Newdigate, Bart', for himself. A large account in his name appears in 1764, beginning with a bill that is brought forward from the now lost ledger. He continued to patronise Parker and Wakelin from 1764-1772, mostly for items of jewellery and the like. For example: '1769 Feb. 10: To making and 3 cut Glass Boxes . . . £4. 14. 0.' Sir Roger Newdigate (1719-1806) was a most prominent figure in London, an antiquary who travelled greatly and collected marbles, and a Member of Parliament for Middlesex from 1741-7 and for Oxford University from 1750-80. If he ordered a snuff-box, there is little doubt that it would have been in the van of fashion.

By the mid-sixties of the eighteenth century, the goldsmith of Paris had introduced a fundamentally new type of gold box. In place of the scenes executed in low relief in a gold of one or more colours, the new fashion was for painted enamel scenes flush with the gold surface. One of the early examples of this new style, which can be seen in this collection, is almost certainly by the gifted maker, Jean-Joseph Barrière (Colour Plate 1, top left). Made in Paris in 1764-5, this box is decorated with six painted enamel panels, four small curved pictures on the sides and two larger oval scenes on the lid and base. The scenes are all of wintry landscapes with skaters and peasants gathering wood—painted in grisaille on the white enamel, through which the gold is reflected, creating an effect reminiscent of the sun rising on the snow-clad countryside. The frames to the scenes have narrow strips of turquoise and white enamel with larger areas of green enamel with black bare branches painted on them. This latter motif is repeated in oval pellets which form a cresting around the upper rim of the box. The highly regular symmetry of this box is almost classical and the delicate colour scheme is in keeping with the new refined taste. Barrière, who was apprenticed in 1750 to Dumoussay, became a master goldsmith in 1763, the year before this box was made.

More obviously classical and less subtle in conception is the handsome large oval box by Pierre-François Drais (Colour Plate 2, centre left). A rich green translucent enamel covers the box except for the pilasters and the five oval engine-turned painted enamel plaques, which are applied and framed in gold. The fine gold stripes which shine through the green enamel give the impression of an elegant wallpaper against which the gaily-



old double box for carrying on the thumb. Perhaps made at Kaschau, Czecho-Slovakia in 1800. Length 4.3 inches. 23. Another view of the same box.

ured enamel pictures are seen. This box was made in Paris in 1772, when Drais was forty-six years old. He had registered his mark in 1763 and as late as 1781 was listed as resident on the rue des Orfèvres.

In the same year, 1771-2, a *carnet de bal* of excellent workmanship (No. 21) was made in Paris. Unfortunately, as only the top of the maker's mark is visible, his name is lost to us. The standard of the gold *ciselé* work is very high and the two oval painted enamel plaques of cupids are of matching quality. The back-ground is a blue enamel flecked with gold to simulate *lapis lazuli*. Here there survives the diamond-headed pencil and ivory card, which faint traces of names remain to tantalise. Diamonds have been used for the word 'Souvenir' and for the stud that secures the catch of the lid. This extravagant souvenir, belonging no doubt to some noble lady of the French court, was made only two years before Louis XV died.

In the last year of Louis XV's reign, a gold box with opaque enamel decoration was produced (Colour Plate 2, top left). The contrasting green and grey is bold; the green has the same tone as the current Sèvres porcelain and the pale pinky-grey is delicately marbled. The classical swags and garlands in *ciselé* gold add a mighty dignity to the box; the diamond frame to the colourful enamel plaque is symptomatic of the change of taste. The painted scene, too, is no longer a Boucher pastoral scene with shepherds, as on the Drais box of 1771-72 (Colour Plate 2, centre), but a classical scene of the Roman soldier taking leave of his family as interpreted by Angelica Kaufmann and her contemporaries. A very similar box in the Louvre,¹² hallmarked Paris 1771, has the maker's mark of Charles Le Bastier and it seems that probably this later version is also by this leading Paris maker;¹³ though the mark is too indistinct to read with certainty.

Another box that is far too large ever to have been used for the thumb or to have been carried about in a pocket is the ornate mother-of-pearl and gold box, which was made in Paris in 1777-78 (Colour Plate 2, bottom right). The deeply carved mother-of-pearl is further enriched with swags of enamelled gold flowers in high relief but the plainness of the gold is, by contrast, severe. The maker's mark is only partly legible, and for the present this goldsmith must remain anonymous.

The same massiveness on a smaller scale can be detected in the malachite and gold box, which was also made in Paris in the same year, 1777-78 (Colour Plate 1, top right). The broad classical pilasters, the wide gold frames of the box, ornamented with laurel leaves, and the muted tones of the miniatures enhance the solid heavy effect of the malachite stone. The maker, Louis

Charonnat, was active from 1748, when he registered his mark, until 1780 when he retired with an official pension. He was, therefore, nearing the end of his career when he made this box,¹⁴ and the sombre appearance of the box is, perhaps, indicative of his age.

One gold box in this loan collection remains to be discussed: the double box designed to be 'worn' on the thumb (No. 22). The thumb fits comfortably into the hole in the centre and the box is then carried most elegantly without effort; snuff can be offered to left and to right with equal ease. An ugly rectangular box, known as 'The Rights of Man Tabatière', which has the same thumb-hole design,¹⁵ was made in Paris in 1789. The narrow, pointed oval form of this box, however, appears earlier; an English gold box of this shape, with two separate compartments,¹⁶ was made in London as early as 1778. The marks of the box in this loan collection are Continental; there is a capital 'R' and a

mark 111, both of which are similar to those used at Kaschau in 1800.

Czecho-Slovakia, though the precise marks are not reproduced by Rosenberg.¹⁷ The second mark probably indicates the date, 1800, and this specimen is certainly an interesting example of the development of the gold box at the end of a century in which it had become one of the finest expressions of craftsmanship, both of the goldsmith and the miniaturist.

NOTES

¹ Joan Evans. *A History of Jewellery* (1953) and *English Jewellery* (1921).

² Maze-Sencier. *Livre des collectionneurs*, Baron Pichon, Paris (1885).

^{3a} Marc Rosenberg. *Der Goldschmiede Merkzeichen* (Berlin, 1928) Vol. IV, p. 278 no. 6672(d).

^{3b} Sir B. Burke. *The General Armory* (1878), p. 207.

^{4a} C. J. Jackson. *English Goldsmiths and their Marks* (1921).

^{4b} Sotheby & Co. *Catalogue of the Coll. of gold snuff boxes of Sir A. Chester Beatty*, Part II, 17 June 1963, No. 327 (ill. opp. p. 53).

⁵ R. and M. Norton. *A History of Gold Snuff Boxes* (1938), pl. 36A and B.

⁶ Messrs. Sotheby & Co., 3rd December 1962, lot 138.

⁷ H. & S. Berry-Hill. *Gold Boxes* (1960), p. 43, ill. 20.

⁸ Berry-Hill, *op. cit.* p. 129, ills. 110 and 111.

⁹ C. J. Jackson, *op. cit.*

¹⁰ Sir Ambrose Heal. *The London Goldsmiths* (1935) p. 236.

¹¹ A. G. Grimwade. *The Garrard Ledgers*. A paper read before the Society of Silver Collectors on 10 April, 1961.

¹² H. Nocq and C. Dreyfus. *Les Tabatières, les boîtes et les étuis du Louvre* (1930). Cat. No. 65. Pl. XXXIX.

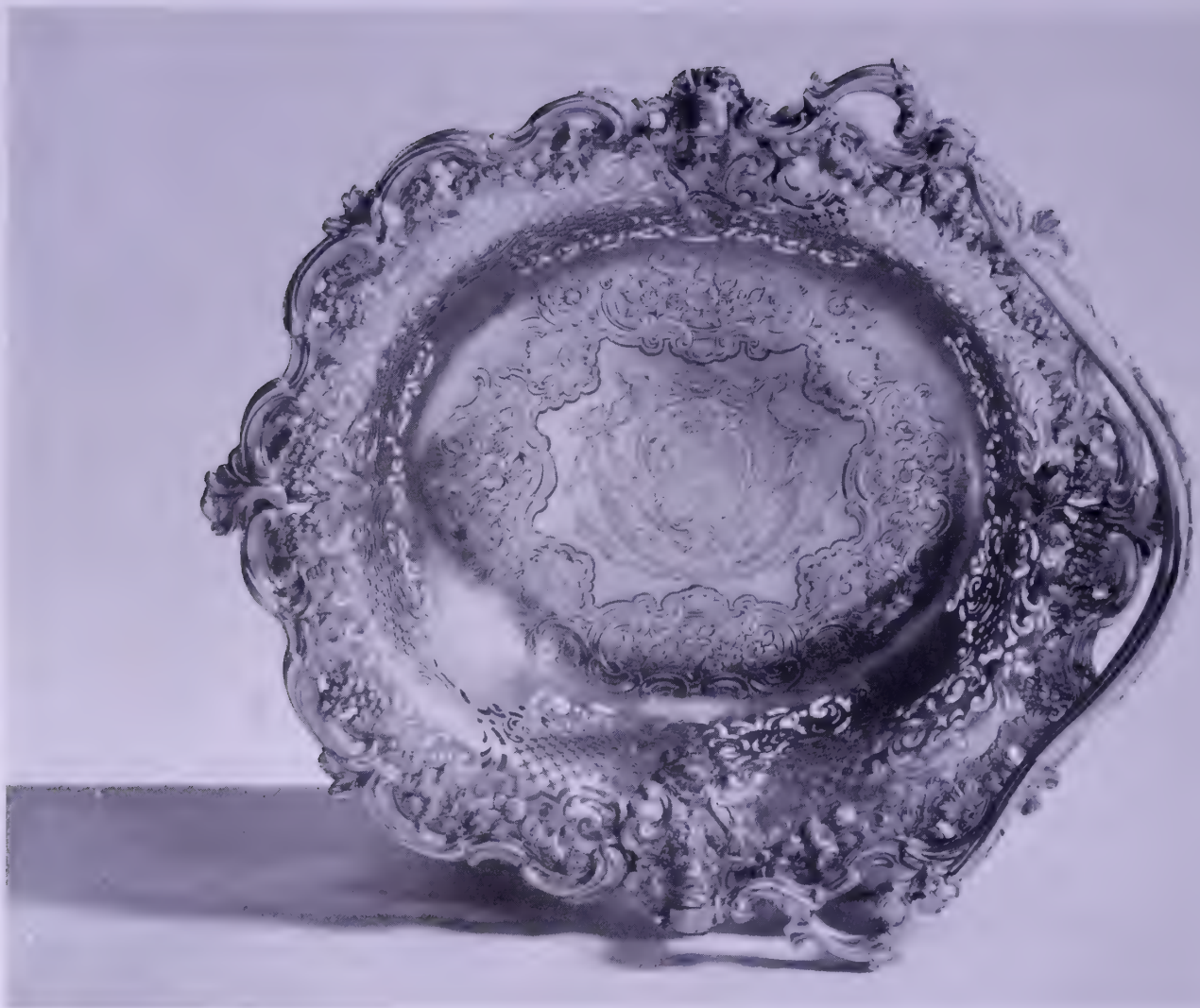
¹³ Berry-Hill *op. cit.* p. 202, ill. 218, for a reproduction of the trade card of Le Bastier. Significantly it is in both French and English.

¹⁴ A not dissimilar one is illustrated in Nocq. *Poinçon de Paris*, Vol. I, p. 240.

¹⁵ H. and S. Berry-Hill. *Antique Gold Boxes* (1960) p. 72 ill. 48, 49.

¹⁶ Preserved in the Walters Art Gallery, Baltimore. Berry-Hill *op. cit.* p. 99, ill. 67.

¹⁷ Rosenberg *op. cit.* Vol. IV, Nos. 9269-9272.



1. One of a pair of cake-baskets, 14½ inches wide. By William Cripps, 1744.

Silver at Althorp

IV. The Rococo and Regency periods

A. G. GRIMWADE, F.S.A.

IN the third in this series of articles on the plate at Althorp, Northamptonshire (*The Connoisseur*, June, 1963), we reached the appearance of the rococo style, exemplified in the Lamerie tea-kettle of 1737, and from this date we move onwards to consider a selection of pieces closing with the classical productions of Paul Storr and others in the Regency period at the overcast close of George III's reign.

When Lamerie died, his obituary notice in the *London Evening*

Post described him as 'particularly famous in making fine ornamental Plate and very instrumental in bringing that Branch the Trade to the Perfection it is now in' (Phillips, *Paul Lamerie*, p. 38). This contemporary evidence of the competitive impact made by the Huguenot school on the work of native English craftsmen is clearly supported by such pieces as the pair of cake-baskets (No. 1) of 1744, which bears the maker's mark William Cripps, a competent but in no way remarkable go-

with of the day. It is clear that, when given the opportunity afforded by a wealthy client, such a craftsman could produce monumental pieces with a wealth of rococo detail and level of finish, which would not have disgraced Lamerie himself, except perhaps that it may be argued that there is not the vigour and freshness of conception and design of which the latter was capable. But with this concession, Cripps' baskets are unquestionably a successful and impressive expression of the style of their day, and can hold their head high amid the galaxy of fine plate at Althorp. Like the Lamerie bowl and stand illustrated in the last article, they bear the arms of Spencer impaling Carteret or the Hon. John Spencer and his wife, the Lady Georgina, daughter of Earl Granville, whom he had married in 1734.

There is, as one would naturally expect, a large amount of silver plate at Althorp, but I shall, I hope, be excused from discussing the standard functional plates and dishes, turning attention instead to the tureens and sauceboats associated with it. There are in all ten soup-tureens. Of these, eight are by the same maker, Thomas Gilpin, whose hand we have also seen at work on two sets of candlesticks in my second article (*The Connoisseur*, March, 1963). The earliest tureens are a pair (No. 2) of 1754, which embody the same quilted surface as Gilpin's candlesticks of the same date. This decoration, so effective in its production of a mass of sparkling high-lights, is apparently peculiar to English silver of the mid-eighteenth century, and is almost entirely confined to tureens, whether for soup or sauce, and to candlesticks.

It appears on a somewhat broader scale, on a pair of tureens made by Edward Wakelin in 1755 for the 9th Earl of Exeter, which with their stands weigh 516 ounces and were charged in the Wakelin ledgers at the sum of £277 9s. 6d., an indication of the high cost of such complicated craftsmanship. We may fairly assume that Gilpin's charges were on the same scale. In the following year, 1755, he supplied the 1st Earl Spencer with a further pair of tureens (No. 3) of a different style and slightly larger. In these the rococo emphasis is concentrated on the very fine and delicate floral feet and the impressive poppy-head handles to the covers. It will be noted that the handles on the bodies appear to be from the same mould as those on the preceding 1754 tureens, an instance of the eclectic use by silversmiths of available small mouldings in their possession on pieces of otherwise totally different design. This economical attitude to the use of stock castings in various compositions can be met with at all periods and seems to introduce a human touch which militates against too great a sophistication in the exercise of aesthetic criticism on late design.

In the same year Gilpin was also called upon for a set of four smaller tureens of a third pattern, perhaps the most attractive of the three by the prevailing taste of today for plain pieces; though I suspect that the lack of elaboration in these pieces may well indicate that they were cheaper productions intended by their noble owner for everyday use (No. 4). These show the somewhat rare use in England of the typically French guilloché pattern rim allied to the essentially native features of lions' mask and paw feet. The handles on these tureens, it will be seen, are of another pattern to the previously repeated ones on the other two pairs. What was said above of the capability of Cripps in producing worthy examples of the rococo style may equally be aimed for Gilpin through this interesting comparison of his range of design for one particular form of plate in only two years. It is indeed a rare opportunity to demonstrate in this way, in the plate of one house, the flexibility of design which the craftsman of the day, if called upon, could display.

It would seem that the amount of soup consumed, or the varieties offered at one meal, at Althorp in the eighteenth century



2. One of a pair of soup-tureens, 13½ inches wide. By Thomas Gilpin, 1754.



3. One of a pair of soup-tureens, 14½ inches wide. By Thomas Gilpin, 1755.

4. One of four soup-tureens, 11½ inches wide. By Thomas Gilpin, 1755.





5. (Left) One of a pair of Sauceboats. By Abraham Portal, 1752. (Centre) One of a pair by Edward Feline, 1741. (Right) One of four by William Pitts, 1813.



6. Silver-gilt tray, 29 inches long. By Joseph Preedy, circa 1806.

very considerable; since although provided with the eight
ens we have already discussed, yet another was ordered in
. This was copied from the last example illustrated. It bears
maker's mark R.C. in script letters in a double-lobed punch,
ch may possibly be a subsequent mark of Robert Cox, whose
similar mark was entered at Goldsmiths' Hall in 1755. A
er tureen bearing the Poyntz arms, made by Robert
ard in 1819 came to Althorp in 1934 with other pieces.

aving soup-tureens we turn now to examples of sauce-
s (No. 5). The earliest of these is shown in the centre of the
p, one of a pair of 1741 by the Huguenot, Edward Feline;
t, unassuming, plain pieces of the period. These were copied
other pair three years later by Thomas Gilpin. The left-
example is one of a pair by Abraham Portal¹ of 1752,
h again were copied two years later by John Pollock, who
ld seem, from the frequency of his mark on such pieces, to
specialised in sauceboat production. He probably supplied
ers in the way in which it is clear, from the Wakelin ledgers
e Victoria and Albert Museum, that the business was largely
nised from at least the middle of the eighteenth century.

though from sight apparently also of the rococo period
er, the right-hand sauceboat of the group (No. 5) is, in fact,
of four made by William Pitts in 1813—an interesting ex-
le of the return to taste, even if limited, of the rococo style
ng the Regency period. Whether or not Pitts was using old
lds in the production of these pieces it is difficult to be cer-
This would, however, appear unlikely, since he had been
enticed to his father's business in Air Street, Piccadilly,
re the latter, Thomas Pitts, had been specialising in the making
aborate epergnes since the 1760's; and these and ornamental
elabra, such as the highly decorated pair of 1810, which
ared recently in Lord Brownlow's sale, were the main
ut of the son's establishment. The sauceboats at Althorp are
panied by equally ornate ladles, of which the handles in-
nate in figures of eagles carrying off lambs, a somewhat
reminder, in the middle of a banquet, of nature red in
n and claw.

is must conclude the sampling of the dinner-plate at Althorp,
we turn now to some fine examples of decorative and
ntation plate of the late eighteenth and early nineteenth
ries. The first of these is the beautiful silver-gilt salver
7) by John Crouch and Thomas Hannam of 1795. This
graved with the arms of George III and those of Spencer
ling Bingham for George, 2nd Earl Spencer, surmounted by
nscription 'His Majesty's Gift on the occasion of the Chris-
g of his God Daughter Lady Georgiana Charlotte Spencer'.
was the second daughter of the Earl and his beautiful wife
ia and married, at the age of 19, Lord George Quin, the
nd son of Thomas 1st Marquess of Headfort. She died
n days after the birth of her second daughter and fourth
on 10th February, 1823, who, deprived of her mother,
red on and expired the following April. The Jewel Office
ants in the Public Records Office contain the following
under the date 2nd July, 1795: 'Furnished Earl Spencer for
Christening Plate. A silvergilt waiter 130 oz. @ 6/2 fa(shion)
ld(ing) 3/6 per oz. £62. 16. 8. Engraving Royal Arms
I. O'.

will be seen the engraving is a remarkably fine composition
the charge would seem surprisingly low. Since only the
al arms are mentioned in the account, one is led to think
the Earl may have ordered a re-engraving with the family
added and the inscription, or perhaps paid extra personally
worthy commemoration of the Royal gift.
ually fine in quality and design is the gilt oval tea-tray



7. Silver-gilt salver, 19 inches diameter. By John Crouch and Thomas Hannam, 1795. A christening gift from George III to Lady Georgiana Charlotte Spencer.

(No. 6) by Joseph Preedy² of *circa* 1806. This bears the same family arms accollée instead of impaled as in the last piece and below the inscription, 'Legacy from George Earl of Macartney K.B to George John Earl Spencer K.G. 1806'. The pierced trelliswork and corded border and handles are considerably unusual, both for appearing on a tray and as used at all at this period; although such features are commonly met with on cake-baskets of some forty years earlier. The testamentary donor of the tray (wrongly titled in the inscription) was George, Earl Macartney, the diplomatist and colonial governor, who played a prominent part in the foreign affairs of England in the last third of the eighteenth century. After serving at St. Petersburg from 1764-7 and a period in the House of Commons, he was appointed in 1775 Governor of the Caribbee Islands and then of Fort St. George, Madras, in 1780. His most colourful appointment was to the Embassy in Peking in 1792-4; and in 1796-8 he was Governor of the newly conquered Cape of Good Hope. How close his friendship was with the 2nd Earl Spencer I have not ascertained, but their paths in public affairs must frequently have crossed. The latter was Ambassador to Vienna for a few months in 1794 and later that year First Lord of the Admiralty, where he headed the administration for six years during one of the most brilliant periods of British naval achievement. At the time of Macartney's bequest to him he was Secretary of State under Fox, after which he retired to pursue his literary and scientific pursuits at home at Althorp.



8. Tea urn, 14 $\frac{1}{4}$ inches high. By Digby Scott and Benjamin Smith, 1806.

Another presentation piece to him of the same year, this time from his sovereign George III, is the extremely fine tea-urn (No. 8) made by Digby Scott and Benjamin Smith, co-workers with Paul Storr for Rundell, Bridge and Rundell, by whom the piece is signed in their pompous Latinised version of Royal Warrant holders 'Rundell, Bridge & Rundell Aurifices Regis et Principis Walliae Londini Fecerunt'. The urn, which is engraved

with the King's arms and those of the 2nd Earl, is an excellent example of the Egyptian style, chiefly inspired in England by the published designs of William Hope, and running parallel to the same taste in France under the impetus of Napoleon's ill-starred campaign to the Nile. Its most elaborate manifestation in English silver was the Egyptian Service of dinner-plate in the Royal Collection, similarly supplied by Rundell and Co. and executed

the same plateworkers. A very unusual feature of the present piece (No. 8), not discernible in the illustration, is that the rounded border at the shoulder is hinged diametrically at front and rear, so that it can be raised to form two semi-circular handles for carrying the urn. I do not recall having met this feature in any similar piece. Another rarity is the coiled serpent suspended below the body and hanging clear of the triangular feet below to give the impression that the body of the beast, of which the head forms the spout, passes through the urn and emerges beneath. The execution and design throughout are of the highest class and, as with other pieces by them, one is left wondering why the names of Scott and Smith are, except for a small group of discerning collectors, ignored when Storr is so much sought after.

By the latter are the set of four wine-coolers of 1817, one of which appears as the next illustration (No. 9). These again were made for the same enlightened patron, the 2nd Earl, whose arms were applied to the otherwise plain foot. The design is clearly derived from details of classical vases, one of which, the lioness' head chased round the swelling base of the body, is taken from the Warwick Vase, which was frequently being reproduced, both by Storr² and Scott and Smith at this time. The tooling of partly cast and partly applied vine trails are of the highest order of finish, while a pleasing contrast is effected by the use of Bacchanalian ivy leaves round the inside of the collars. In passing we may note that also at Althorp is a set of eight plain plates by John Wakelin and William Taylor of 1777 and four by John Schofield of 1788.

As a Coda to this fourth movement of the 'Althorp Plate Symphony' I employ a plain domestic piece (No. 10) of considerable curiosity both in the rarity of its form and its history. This is a fish-kettle, 12½ inches long, by John Edwards 1801, which bears the arms of the Duke of Kent, father of Queen Victoria. The pierced strainer is attached to the conical handle by which it can be lifted out; and it is apparent that a rod, which presumably originally had a finger-ring at the top, passed down the handle through the strainer to another plate below which could be used to lift and hold the fish out of the kettle. This allowed the fish to seep upwards through the top plate and return to the bottom below. The kettle, which may well be a unique survival, can be traced back to the sale of the Duke of Sussex's silver at Christie's on 22nd June, 1843, where it appeared as lot 49 wrongly described as 'A baking pan with a pierced cover 60 oz. 5d.'. It was bought by Sir Horace Seymour for 6/- per oz.—a total of 368 1s. 6d. It appears next in the list of plate belonging to Sir Horace's second wife, the widowed Lady Clinton, daughter of William Poyntz of Cowdray Park,⁴ after which it disappeared from sight until found black with tarnish in the cellars of 28 James's Place, London, in 1915.

My fifth and concluding article on the Althorp silver will convey a group of interesting Continental pieces and one early English cup.

NOTES

Althorp is a curious character, one of the few goldsmiths to have found his way into the *Dictionary of National Biography*, but not through his prowess in the craft. His wider claim to fame is as author of poems, plays and a comic opera *The Lady of the Manor*, which ran for that irreducible minimum, one night only, at Drury Lane in 1778! After apprenticeship to no less than Paul De Lamerie, his trade career ended in Soho about 1749 and he was afterwards in partnership with Harry King at Ludgate Hill, where they became bankrupt in 1778, the year of his Drury Lane débâcle. No doubt his search for literary fame detracted from that attention to business, which might have brought him greater financial security!



9. One of four Wine-coolers, 10½ inches high. By Paul Storr, 1817.

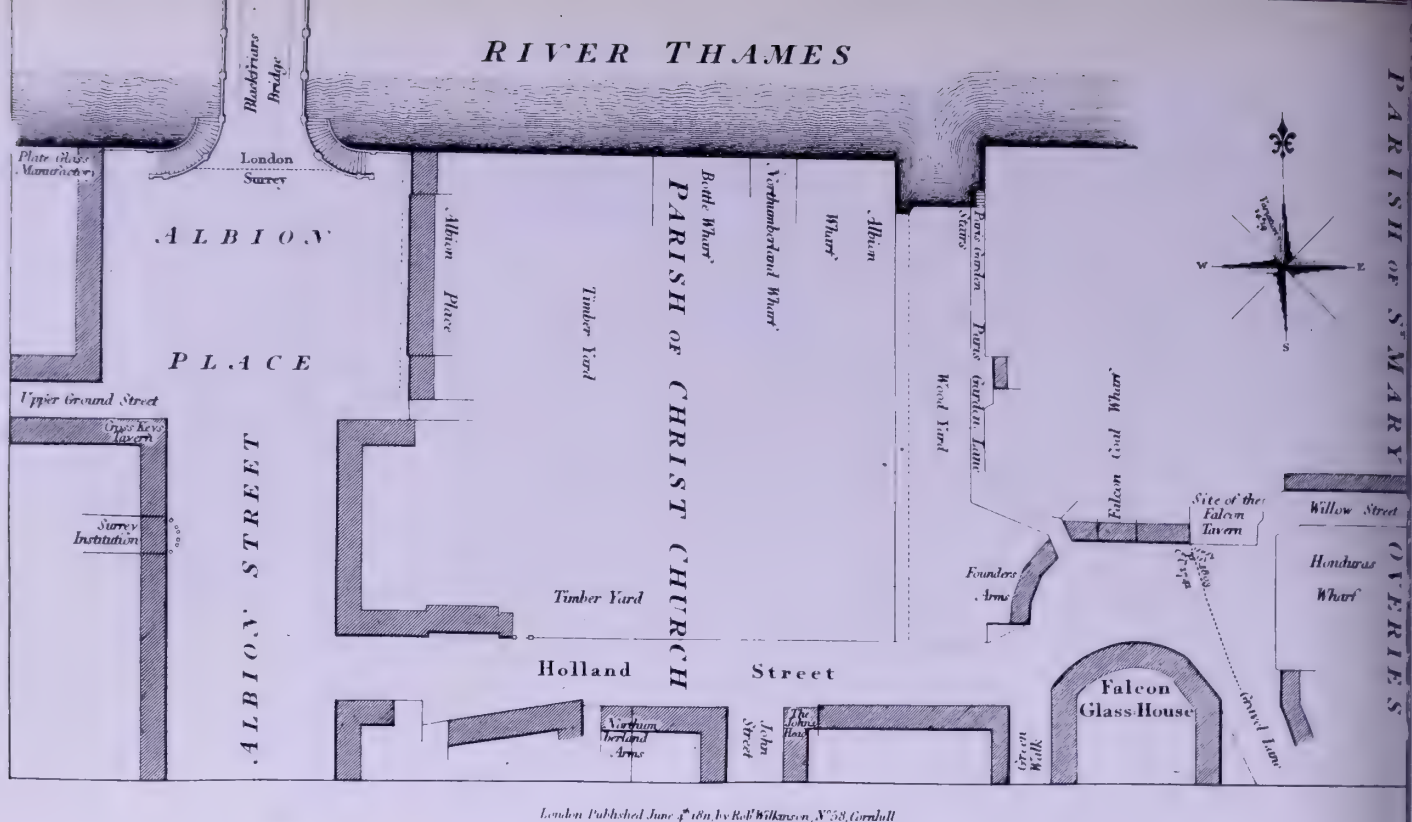


10. Fish-kettle, 12½ inches long. By John Edwards, 1801. This is engraved with the arms of the Duke of Kent, father of Queen Victoria.

² Joseph Preedy, apprenticed to Thomas Whiphham in 1765 and turned over to William Plummer the next year, entered his first mark in 1777 at Westmoreland Buildings, Aldersgate Street. He became partner with William Pitts in 1791 at Litchfield Street, and this arrangement was apparently dissolved by December, 1799, when Pitts re-entered a separate mark to be followed by the same action by Preedy in January, 1800. A great deal of the work of these two makers, either together or separately, is found in silver-gilt, and it is obvious that they specialised in dessert and ornamental plate of high quality.

³ Paul Storr's use of classical designs was interestingly demonstrated by the presence in his workshop in Harrison Street, Gray's Inn Road (unhappily destroyed in the last war) of numerous engravings by Piranesi of vases and architectural detail which I myself inspected about 1938-9. Many of these were signed in the corner 'P Storr', which one assumes to have been a mark of his approval as a possible source of design in plate production.

⁴ For the connection of Lady Clinton and the Poyntz family with that of Lord Spencer see Silver at Althorp—2 (*The Connoisseur*, March, 1963).



Apsley Pellatt, Jnr. 1791-1863

JEFFREY A. H. ROSE

CRAFTSMEN of the past have become part of their country's proud heritage. Collectors who are able to appreciate their achievements have become more numerous in recent times. This year commemorates the hundredth anniversary of the death of Apsley Pellatt, Jnr. He was an important craftsman and pioneer in the glass trade and a prominent London citizen. His artistic and inventive products graced many a dinner table and added to the decor of numerous houses in the nineteenth century.

Pellatt Jnr., was born on 27th November, 1791, probably at 80 High Holborn. His father, Apsley Pellatt, Snr., was already well-known in the glass trade. He had also invented special glass lenses used for deck lights on ships. The young Pellatt was educated at Dr. Wanostrocht's Academy at Camberwell and joined his father whose business was at St. Pauls Churchyard and later at the Falcon glassworks, Southwark. In 1819 Pellatt Jnr. seems to have had his first success and took out a patent for Crystallo-Ceramic or glass incrustation. This meant the enclosing of medallions and ornaments of pottery ware, metal or a refractory material in glass. He describes his methods and inventions in two books published in 1821 and 1849. He states that this idea was not his own but that he learnt of it from a foreigner. It probably came via Bohemia and France. A Scotsman, James Tassie, had, for some years before Pellatt improved and patented the process, very successfully made small Cameo gems in solid glass. Pellatt was a man who was intensely interested in all aspects of glass-making. Decanters and bottles, plates and chimney ornaments, door handles and lamps and other items were made with Crystallo-

Ceramic decoration. The composition which he used tended to silvery appearance and the effect was heightened when enclosed in his rich cut glass of the period. He also branched out in many other directions and produced chandeliers, table sets in frosted glass and all kinds of ingenious objects which attracted attention at the Great Exhibition. These successes brought the firm its high reputation which it rightly deserved, and Pellatt became an inspired leader in the trade.

In a lecture to the Royal Institution, 'The manufacture of flint glass and the curiosities of glass-making', he discussed the history and progress of glass invention in its numerous aspects from earliest times. He studied the techniques, science and manufacture of his predecessors such as Neri, Kunckel, Loisel and Bontemp. He blended all the then available knowledge and his own invention and made his own glass. In 1831 he took out a patent for improvements in the manufacture of pressed glass articles. In 1845 he took out another with his brother Frederick for improvements in the composition of glass and in the method of blowing, pressing and casting. The Falcon glass-house carried on business until 1878 when members of the family moved the enterprise to New Cross and gave up glass-making in 1895.

This short tribute deals with Apsley Pellatt, Jnr., the glassmaker but it is also interesting to recall that he was also a man of public affairs, being a member of the Institute of Civil Engineers and the Common Council of the City of London. He represented Southwark in Parliament from 1852, when he seems to have retired from the glass business, to 1857. He was married twice, his first wife having died. He left three daughters, his only son



Plan, dated 1811, showing site of Apsley Pellatt's Falcon Glasshouse. 2. Bottle, c. 1820, bearing portraits of Princess Charlotte of Wales after 'Chalon (not shown) and her husband Prince Leopold, later first King of the Belgians. Collection of Jeffrey A. H. Rose. 3. Cut ice plate, diam. 7 inches, enclosing sulphide of Hera and an attendant peacock. 4. Desk seal, length $3\frac{1}{4}$ inches, enclosing double side sulphide of the blind Homer. Drawer or door knob, diam. $2\frac{1}{2}$ inches, with 'cameo encrustation' and wheel-cut decoration, helmeted head of Minerva, impressed on reverse 'Patent London', c. 1820. Collection of Mrs. Christie Rae.

ving predeceased him. His own demise took place at Balham on 17th April, 1863, his obituary notice appearing in *The Times* on 20th April of that year.

Collectors today eagerly seek specimens of his products, examples of which are now very difficult to find. Pellatt's work has moreover entered leading collections, and the late Queen Victoria had a number of his pieces in her private museum. The Applewhaite-Abbott Collection, sold at Sotheby's in 1953, and the Guggenheim Collection sold in 1960 both included Pellatt's work amongst its treasures. The Commemorative Exhibition of the Circle of Glass Collectors in 1962 at the Victoria and Albert Museum showed several Pellatt specimens and many museums have attractive examples of his skill and enterprise.

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- English Glass,* by W. A. Thorpe.
- Glass-making in England,* by H. J. Powell.
- Nineteenth-century British Glass,* by Hugh Wakefield.



Contemporary British

Craftsmen: Graham Hughes

writes on the

Silversmith

Gerald Benney

EVERY art student thinks he can design an original teapot, and most of them can. But to keep up a continuous succession of new designs for such a utilitarian object is not so easy.

Gerald Benney is one of the few successful designer/craftsmen in Europe whose main effort and income are both related to hand work, not to industrial design. He not only wants each successive teapot to be a unique personal statement and hates duplication, but, unlike many craftsmen, he really enjoys the creative process. It is a quality of uninhibited pleasure which makes even his plainer domestic silver so distinctive.

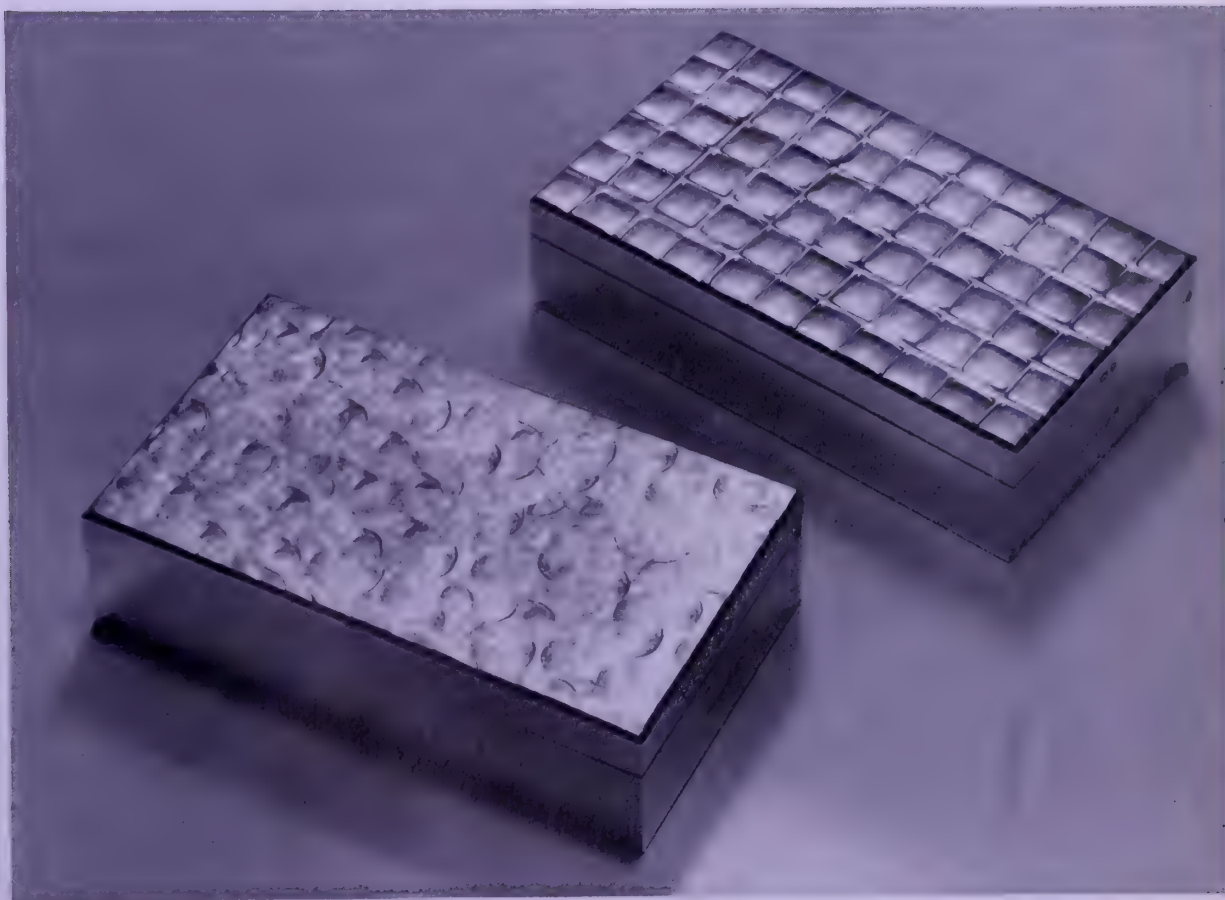
But it is modern ceremonial, rather than domestic work, that shows his style most clearly. He has produced an amazing succession of provocative ideas, for clients as diverse as the Royal Perth Yacht Club, Western Australia; London University, England; Metallgesellschaft, a steel company in Frankfurt; the Governor General of Tasmania; and Meister of Zürich, a leading retail firm. It is unfortunately true that private commissions for large works of art have been a casualty of the welfare state. Few people now live in such style as to accommodate in the normal routine, for instance, a great new silver centre piece, or a golden cigarette box for the table. But, as private life becomes less flamboyant, public bodies feel the need to establish their identity, and they often do it by means of ceremonial art. They commission a design from one of the daring young men who are now changing the meaning of modern British silver. Benney is foremost among these, and his larger pieces are ideally suited to this stimulating function: to decorate, to discuss, to give pleasure, above all to make individual what might otherwise be anonymous.

To many people, the words modern and plain are identical;





Above. Sauce boat, part of a big new range in pewter or silver, produced by Benney's of Sheffield, 1963. The textured surface, very unusual for an industrial product, and the rather individual curves, may help to explain the extraordinary commercial success of this pattern.



Left. Sugar caster given by The Estate Agents and Auctioneers Association to Reading Corporation as part of the new civic collection of Benney's work (1963).

Right. Two of several 1963 boxes showing Benney's fascination with original patterns, for which he often makes special tools in his workshop.



4. Carefully surfaced, the pepper mill given to Christ's College, Cambridge, by Mr. C. W. P. Sheen, Fellow. (1963).



5. With characteristic wit and ingenuity, Benney has turned the same design upside down for a wine mug (1963).

only plain shapes do justice to a beautiful underlying form, so the argument runs, and decoration just conceals the lack of a basic, underlying idea. But Benney is different. He uses exotic embellishments, like crocodile skin and ivory, with the same assurance that he can bring to the placing of hammer marks on a flat silver surface. He does not fit into any pigeon hole because his smallest pieces are as magnificent as his most elaborate. He is, in fact, an extraordinary combination of vital imagination and sensitive craftsmanship. His exuberant fantasy is a tonic in the cold clinical atmosphere of modern functional design.

He was born in Hull in 1930, studied at Brighton College of Art where his father was principal; then under Dunstan Pruden, who introduced him to the intricacies of church silver; and finally at the Royal College of Art, where he included furniture and mechanics among his other interests. Indeed, mechanics and speed were a minor obsession of his youth, and he expressed it on the race track: he has owned 25 motorcars, and 22 motorcycles. Whilst still a student, he helped make the 7 ft. dragon, designed

by John Skeaping, which now surmounts the Dutch church in Austin Friars in the City of London, astonishing proof of his early manual dexterity.

In 1955 he set up his own workshop in London where he now employs five assistants. In 1960 he designed and made, in the course of one week, a large jug for the Worshipful Company of Goldsmiths, of which he is a freeman. Their film 'A Place for Gold' shows this water jug at various stages in its construction; but it could not explain the degree of energy needed to make such a piece so quickly. For many devoted craftsmen the prime characteristic is patience. For Benney, it is the restless striving of a real creator. His rapid success is all the more surprising in the context of the rather quiet part which most craft workshops play in modern industrial society. A list of clients is boring, but he has made plate for many leading companies, universities, and other institutions. Public patrons have backed him, and he has brought glamour to them, both now and for the future.

He is the consultant designer for Viners, the Sheffield silver and



Inkstand commissioned by the Rio Tinto Company Limited (1957). A good designer may be pre-occupied with an idea for months or years; Benney's jagged flames are one of these, here made of gold and inlaid into silver.

7. Coffee set given by Messrs. A. Meade Ltd. to Reading Corporation, part of a large group of plate by Benney, given by local donors. The spiky cartouches round the arms and the mantling, show how the 1957 ideas have changed by 1963.





8. *Below left.* The first of a splendid succession of comparable large centrepiece bowls, this one is of silver and parcel gilt, so that the pierced silver cover reflects in the gilt underneath. It measures $15\frac{1}{2}$ inches in diameter, and was given by Lord Adrian, the Chancellor, to the new Leicester University (1958). Flowers can be placed through the perforations. 9. *Above.* The latest in the group, finished in November 1963 for Mr. Edwin Goodchild.



10. *Below.* Benney helped to staff the Worshipful Company of Goldsmiths exhibit in Zürich, September, 1963. Here he is explaining some modern jewellery to the President of Britain's Board of Trade and Mrs. Erroll.





Condiment set, commissioned by the jeweller, Roger King (1963). 12. *Top right.* Silver and gold cutlery, commissioned by the Ionian Bank (1960). *Centre right.* Stainless steel 'Chelsea' pattern, mass-produced by Messrs. Viners of Sheffield; the shafts of an original matted texture, the bowls polished. 14. *Below.* Teapot (1960).

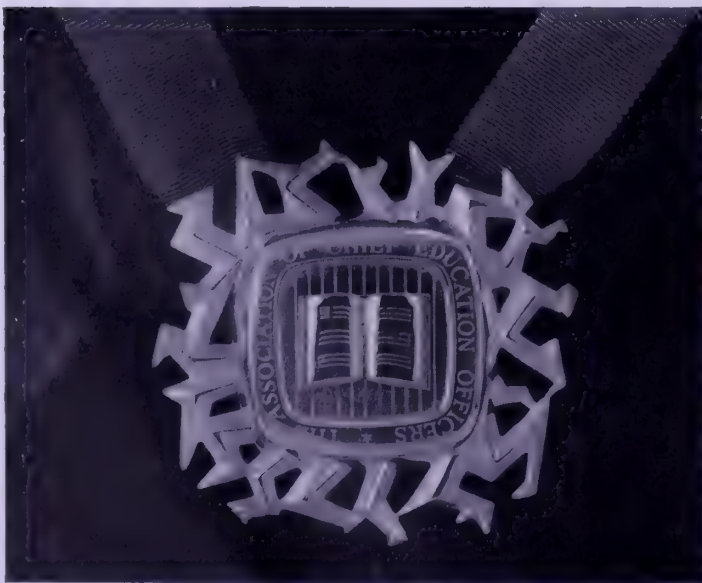




15. *Above.* Ciborium, 10 inches high, given to Coventry Cathedral in 1959. The famous cross of mediaeval iron nails, which was found preserved after the German bombing of the original Cathedral, is symbolized in this finial.

16. *Right.* Altar set for Caius College Chapel, Cambridge (1960). The central roughened columns are gilt, the outsides silver.

17. *Below.* Gold badge of office, commissioned by the Association of Chief Education Officers (1957).



cutlery factory, and his 'Chelsea' cutlery pattern, in stainless steel is probably at present the world's best selling design. He has worked for other industries, including Ridgway Potteries and Glacier Metals. But silver is his main concern. He has just acquired Beenham House, a Georgian mansion outside Reading Berkshire, where he intends eventually to move his workshop, pursuing his highly personal aim, the dramatic revival of hand made plate in our machine age.



Altar set for Charterhouse School Chapel (1963), parcel gilt.

A set of drawings by Augustus John

WILLIAM GAUNT

THE drawings of Augustus John have given him a unique place among British artists of this century, and examples such as those here reproduced are a reminder of the singular eminence as a draughtsman which he early attained and constantly displayed during his brilliant career. They recall that he has been described as 'the last of the old masters' and it was, indeed, in the making of many studies of the figure that his practice most nearly resembles that of masters of the past; though, with him, they were not solely studies for paintings but the exercise of a natural faculty in which he delighted.

It is a faculty not always given to or cultivated by painters and may well be called a gift bestowed on him by nature. This is all the more striking at the present time, when concentration on colour and abstract aspects of art have a tendency to atrophy draughtsmanship. Yet this natural endowment was certainly completed and made fruitful by the training of the Slade School at the time when he was a student there. The Slade produced a race of draughtsmen in the early years of the century and ever and again something of John's quality appears in others; in the drawings of Henry Lamb for example, though John remains the peer among them.

To call him a traditionalist leads to the question of what tradition he belongs to. Obviously this is a matter of affinity rather than of direct succession. He did not closely model his style on that of Italian Renaissance masters, like Alfred Stevens, though examples of a grand manner showing some trace of the Renaissance spirit may be found. In other drawings an English ancestry is more apparent, a sensitiveness and charm appearing in which he seems near to Gainsborough. Gainsborough, one may feel, would have appreciated the modelling and the seemingly casual but instinctively well-placed touches that compose the sanguine portrait of Ida Nettleship. At the same time, in the Slade atmosphere, as in the taste of its celebrated professor, Henry Tonks, there was always a leaning towards the Pre-Raphaelites. And of them, too, there is a faint, charming echo perceptible in the delicate minutenesses of the drawing of Mrs. Orpen.

It is perhaps more apparent in the dress of his models than in graphic style. A social study in itself is that long, simple collarless gown falling in natural folds as in the pencil drawing of the 'Seated Woman', quite different from the high collars, wasp

waists and leg-of-mutton sleeves of Edwardian fashion. Evidently there remained in Augustus John's Chelsea something of the Pre-Raphaelite and Rossetian opposition to contemporary *chic*. Sir William Rothenstein remarks in his *Memoirs* on this preference of women in the artistic circles of the pre-1914 era for dressing 'somewhat after the fashion of the Pre-Raphaelite ladies'; and John took full advantage of the graphic possibilities it suggested.

His drawings, however, are not to be explained away by reference to other periods. The proper sense in which he may be regarded as 'traditional' is in his unfailing interest in people, especially in women and children, and the direct response this interest inspired in him as a draughtsman. He never forgot their presence to pursue some individuality of manner for its own sake, yet his 'handwriting' is personal and distinct. From one point of view, his is what might be called 'action drawing', different though the results are from those obtained or sought by the modern 'action painter'! By this I mean the evidence of an untrammelled freedom of line like that which curvets so gaily about the drawing of Miss Shepeler. The quality of the line is never mechanical, sharply decisive or softly tentative, continuous or broken, it is always eloquent of feeling.

Continually surprising in Augustus John is his prodigious fertility in drawing and the fact that so many works in pencil, pen or chalk, even when comparatively slight are in themselves complete works of art. In the great number he produced there are the inequalities to be found that might be expected in so temperamental an artist—as there are also in his paintings. Yet in drawing, especially, temperament had its own value as even a few exquisite examples show. He was essentially a draughtsman and they communicate not only the aspect of those he drew but all the spontaneity and zest of his extraordinary skill, his love both of drawing and life.

1. *Ida Nettleship*. Red chalk, $13\frac{1}{2} \times 9\frac{3}{4}$ inches.
2. *Portrait of Alick Shepeler*. Chalk, $13\frac{1}{2} \times 9\frac{3}{4}$ inches.
3. *A Seated Woman*. Pencil, $9\frac{1}{4} \times 8\frac{1}{2}$ inches.
4. *Mrs. Orpen*. Pencil, $8 \times 8\frac{1}{2}$ inches.

All these drawings are in the possession of Messrs. Thos. Agnew & Sons Ltd., 43 Old Bond Street, London, W.1.









From the "The Evening of the winter of 1880"

Books Reviewed

LITERATURE AND LOCALITY: By John Freeman. (London: Cassell. 42s.)

For those people with a weakness for abstruse reference books *Literature and Locality* is a temptation into which they may as well fall at no great cost to their pockets. The author has clearly gone to immense pains in amassing and sifting his copious data. The result is on the whole successful. But there are shortcomings.

Mr. John Freeman has taken the whole of the British Isles, divided it into geographical areas which he has sub-divided into lesser regions, and then by city and place by place wherever associated with distinguished men or women of letters. It is easy to imagine some of the problems which must have confronted Mr. Freeman at the outset of his gigantic task. The chief were presumably how to present the material and how to curtail it. Mr. Freeman decided to relate people to places in story form more or less chronologically. As he has done skilfully, although it is questionable whether he would not have been wiser to compile the book in straightforward dictionary form. When all is said and done a factual work of this sort cannot be read as literature from cover to cover. As the text stands it ought to be furnished with an infallible index and multi-cross references. Now Mr. Freeman's index is not infallible. To give only two examples: whereas Mrs. Thrale figures in the text on more than one occasion her name does not appear in the index at all; nor are dates of birth and death always reliable (Robert Bridges did not die in 1933, as stated, but in 1930).

The second problem of which places and which writers to include in a volume of this kind vexed Mr. Freeman seems to have been solved fairly conservatively. The author of this review regrets particularly that there is no mention of Hagley Hall, Worcestershire, nor of Marble Hall, Middlesex, two country houses to which in the eighteenth century men of letters resorted more than to any others in England. As for contemporary writers it is clearly not reasonable to expect all of them to be included. And what of eminent contemporary who is left out? I grudge the inclusion of the names of Sir Winston Churchill and Mr. Somerset Maugham? In spite of some inevitable shortcomings *Literature and Locality* is a delightful and useful book to browse in and consult.—James Lees-Milne.

MARK TOBEY: By William C. Seitz. (The Museum of Modern Art, New York. \$5.50.)

A VERY comprehensive book, embodying not only a large selection of reproductions, but a full account of Tobey's life, beliefs and sayings. It comes as a result of an exhibition of his work held in New York which appears to have been even more comprehensive than that recently held at the Whitechapel Gallery.

Tobey is a man of great sensitivity and ideals. He wants to see a universal understanding. He has gradually evolved his own sign language as a contribution to this, which he wants to be readily understood in Tokyo, Rome, Los Angeles. This is a visual language that conveys meaning through feelings of religious spirituality. Tobey is in fact a follower of the religious order called Bahá'í, which propounds the claim that man as a superior being can control nature, and is therefore morally the guardian of all natural phenomena in the world.

Tobey dislikes the artificiality that is expressed by big cities, but views this objectively, assuming that mankind is made up of individuals who are in themselves better than their sum total.

The core of his effort is to express his feelings intellectually, even though they be initiated by strong emotion. 'Turner is greater than the Impressionists,' he says, because 'he dissolved everything into light'. Tobey is concerned with light and space as a means of stating form. His subject matter is universal and also the universe. Perhaps, indeed, he is literally as well as metaphorically the first artist of the space age and the mental problems created by it.

'The earth', he writes, 'has been round for some

time now, but not in man's relations to man nor in the understanding of the arts of each as a part of that roundness. As usual we have occupied ourselves too much with the outer, the objective, at the expense of the inner world wherein the true roundness lies'.—Alastair Gordon.

CHINESE CERAMICS, BRONZES AND JADES IN THE COLLECTION OF SIR ALAN AND LADY BARLOW: By Michael Sullivan. 173 pp. + 164 pls., including 4 in colour, 4 maps. (London: Faber & Faber, 1963. £8 8s.)

THIS collection is certainly one of the best known of its kind in Great Britain on account both of its size, quality and interest and of the fact that Sir Alan Barlow has been for thirty years a member of the Oriental Ceramic Society, and for eighteen, until his recent retirement, its President. During those years he and Lady Barlow have made contributions of inestimable value to the work of the Society and to the study of oriental art. They have recently presented their important collection of Persian pottery to the Ashmolean Museum.

Dr. Sullivan's handsome and comprehensive

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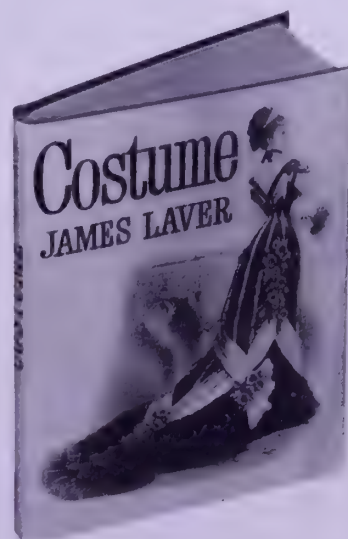
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catalogue of the Chinese collection will be warmly welcomed as a valuable addition to the literature. The pottery and porcelain account for ninety per cent of the items, the remainder comprising a fine series of ancient ritual bronzes and fourteen interesting jades. The ceramics cover the twelve hundred years from the Six Dynasties to the Ming. Within these limits all classes are represented, but the T'ang wares and a magnificent range of celadons from Yüeh to Ching-tê Chên are especially notable. Every item in the collection is illustrated. The material is arranged in eighteen sections: Figurines, Pre-T'ang Wares, T'ang Coloured and White Wares, Hunan Wares, and so on, down to Annamese, Siamese and Korean wares, and finally an intriguing group of a dozen 'Problem Pieces'. This assembling of the Chinese puzzles, in which every large collection abounds, is an enterprising innovation, which by focusing attention on the problems may well lead to some solutions of the apparently insoluble.

Each section is preceded by a short essay summarizing the results of the extensive exploration of early kiln sites in recent years, and the conclusions, and sometimes confusions, that have resulted. While at first sight these discoveries might be thought to be all to Dr. Sullivan's advantage, they have in fact greatly complicated his task. For the number of known kiln sites is now greatly multiplied, and a ware which was formerly thought to be distinctive of one centre, and designated by its name, may now be seen to have been produced with minor and ill-defined variations at several widely dispersed places. The reports in Chinese publications, moreover, are often tantalizingly incomplete and inconclusive, and the illustrations of shards and wasters inadequate. The author shows good judgement in dealing with the difficult issues thus raised.

In the catalogue entries references to Chinese archaeological reports are usually given, but rarely in the introductory essays. This is regrettable, as one would often like to follow up interesting statements to their sources. For instance, with regard to the earliest use of tomb figurines, the author remarks that a pottery figure of a prisoner with his hands manacled, found in a Shang Dynasty grave at An-yang, was presumably intended as a substitute for a human sacrifice. This speculation is based on the discovery of such a figure reported in a Chinese publication, and noticed by Chêng Tê-k'un in his book, *Shang China*. It can hardly be regarded as evidence for a practice in Shang times that is not known to have been generally current until nearly a thousand years later.

Errors of fact are few and of small account. Still on the subject of figurines we read that 'Confucius, in a celebrated passage, rebuked the man who had first thought of putting straw figures in the tomb, which he wrongly supposed, had led to the inhuman custom of immolation, still occasionally practised in his time'. The passage in question, in the *Li chi* (T'an kung, II), tells us that Confucius commended this practice of straw symbolism as opposed to the use of lifelike images. It was these that he wrongly supposed had led to human sacrifice.

The term *tobi seiji* is still mistranslated 'buck-

wheat celadon'. *Tobi seiji* is the Japanese reading of the Chinese *fei ch'ing-tz'u*, 'splashed celadon', a good name for the celadon glaze with irregular ferruginous patches of black or brown. The mistake seems to have originated from someone's hearing the word *tobi* as *soba*, buckwheat.

Such rare lapses do not detract from the value of the book as a whole or its importance as a work of reference for collectors and students. S. Howard Hansford.

Christmas Fare: Books for The Connoisseur

TWO important, scholarly, highly colourful books, the former beautifully produced in Switzerland, the latter of equally high quality and printed in Italy, come from Messrs. Weidenfeld and Nicolson (20 New Bond Street London, W.1): *Great Private Collections at Sea* and *Great Sea Battles* (both 6 guineas net). The former is edited by Douglas Cooper, with an introduction by Sir Kenneth Clark, the latter—and what a better scholar of maritime warfare in all its historical aspects?—by Oliver Warner. In *Great Private Collections* the selection of the outstanding individual private collections concerned, each with its own specialist author, could hardly have been better balanced or documented. The colour used with each collection is of a remarkable quality, and enables those who have never seen them to enjoy to the full the contents, for example, of the living room of Judge Untermyer apartment in New York; Dr. Arpad Plesch bibliophilic delights at Beaulieu-sur-mer; the superb French porcelains, terracottas, furniture and drawings assembled by Mr. Forsyth Wick at Newport, Rhode Island. This book not only pinpoints the locality of essentially personal collections, but is a lasting tribute to the taste of those who brought them together. Mr. Oliver Warner, in his expert turn, presents, as the publishers rightly say, 'a superb panorama in words and pictures, of four hundred years of naval history'. Here again the whole book lives through the skilful use of colour where justified: Mather Brown's painting of Lord Howe on the quarter-deck of the 'Queen Charlotte' at the Glorious First of June in 1794 emblazoned on the dust jacket; the French Commodore Dubordieu, 'Favorite' is dramatically shown exploding in the latter stages of the Battle of Lissa in 1811. The book has an inimitable salt tang throughout. We are with English, Venetian, American, Russian, Japanese, German and French commanders in victory and defeat, and we can see the battle plans of Drake, Nelson, Farragut, Jellicoe, Nimitz and others with a vividness which altogether startling—up to the day when the might of American seapower in the Pacific drove the Japanese back to their home waters.

Collectors and investors will also surely welcome the second volume of Mr. Gerald Reidinger's *The Economics of Taste* (90s. net) from Messrs. Barrie and Rockliff, London. The surprise, that it deals with 'the rise and fall of objets d'art prices since 1750' conceals what has been enormously rewarding hard work on the part of the author. The whole book is rich in reminiscences, facts and figures for the enjoyment of the connoisseur.

A Louis XV lacquered secrétaire

T. JOY



THE *secrétaire à abattant* here illustrated is a striking example of the French vogue for using imported lacquer panels on furniture which reached its height in Louis XV's reign and made Louis XV Chinois' a by-word for the excellence of the cabinet-work in this taste. Imports of oriental lacquer into France increased considerably during the Regency and the early years of Louis XV's rule. At first these imports took the form of lacquered panels which were stripped from screens, chests and boxes and then used to decorate furniture, but later the panels were imported to special orders and specified dimensions. There appears to be no evidence for the once widely held view that the carved furniture so popular in this period was sent to the Far East to be lacquered and then sent back to France; for such a process would have been tediously long and expensive, and it can be safely maintained that, with perhaps a few rare exceptions, this furniture was entirely the work of the *ébénistes* using the oriental material to their own designs.

This *secrétaire* is the work of Jean-François Dubut, whose workshop is on a side rail at the back. Throughout it shows craftsmanship of the highest order. The shaped sides are lacquered as well as the front—normally only the latter was so decorated—and the subjects on the panels have been treated as complete pictures. It is surmounted by its original moulded marble top. An unusual feature is the tortoiseshell border at the front corners. The ormolu mounts, the apron piece decoration, foot mounts and keyholes all dates in the rococo taste, and the interior drawer handles, are decorated with great skill and reserve, subordinated to the main scheme of decoration. The interior drawers are faced with fine quality quartered kingwood veneers, an expensive but effective method.

The lacquered panels are in black and gold, the most fashionable colours in work of this kind, as it was held that they had the advantage of blending harmoniously with the pastel shades then

approved for interiors. What is noteworthy is the successful treatment of the panels as whole decorative tableaux, for the problem of matching panels was a difficult one since their dimensions rarely coincided with those of the pieces of furniture. There are several examples of the incongruous effect of two entirely distinct scenes being used on the cupboard doors of otherwise highly accomplished pieces.

Dubut, the creator of this *secrétaire*, was designated *maître ébéniste* in 1760 and died early in 1778. His authenticated work shows that he concentrated on smaller furniture, and used satinwood and mahogany veneers and marquetry, as well as lacquer, for decoration. Another outstanding piece from his workshop, a small lacquered commode formerly in the Dubois-Chefdebien Collection, bears many resemblances to the *secrétaire*, for both have shaped and lacquered sides, the same kind of interior drawer handles, and similar subject matter on the panels.

The *secrétaire à abattant*, or writing desk with flap, was an innovation of Louis XV's reign and is said to owe its creation to the demand from ladies for a special cabinet in which to keep their confidential papers safely under lock and key. Such pieces seem to have always been made to special orders from wealthy clients—hence the high standard of their execution and materials.

With this *secrétaire* (see pp. X & XI) are illustrated other interesting products of French craftsmen. The clock is of the early Louis XV period and is by Jean-Baptiste Baillon, who achieved a great reputation for his mechanical skill and ingenious devices. The clock has its original bracket—a rare feature—and its material is kingwood enhanced by ormolu mounts in rococo taste. By contrast the wall brackets exhibit baroque decoration of the earlier Louis XIV period; they are in carved and gilded wood, the gilding original. They support busts of the Louis XVI period signed by Delaville. All belong to Messrs. Jeremy of London.

The Connoisseur's Diary

Francesco Francia and our Cover : Old Masters at the
Terry-Engell Gallery : Lincolnshire Index

ORIGINALLY Francesco Francia (1450-1517), acquired considerable renown for his designs for coins and medals, for enamelling in gold and silver, and for his work in niello; following which Giovanni Bentivoglio II became his patron and appointed him Master of the Goldsmiths' Guild.

Francia's early style in painting is quite Ferraresque, being influenced particularly by the works of Lorenzo Costa; the influence of Ercole Robert can also be noted. It was not until about 1500 that Francia developed his own personal style, which is seen with such resplendency in the subject, *Virgin and Child and the Infant St. John and an Angel* (panel, $23\frac{1}{2} \times 19\frac{3}{4}$ in.), belonging to Messrs. French & Co. Inc. of New York and seen on our cover. The late Bernard Berenson had this to say about the picture (Mackay Collection Catalogue): 'With this painting, in which, by the way, the angel happens to have a good deal of the sentiment and movement of Botticelli's *Portrait of a Youth*, we find ourselves on the threshold of a more expressive, more tender, one may add, more modern art. If this most famous of the Bolognese artists ever painted a more delightful picture than the present one, it remains unknown to me. Perhaps its only rival in my affections would be the Munich picture of the Virgin in the Rose Garden, where, however, it is not the faces, but the pale roses against the flat green that give the work its special charm.'



At the back of the panel is an incised circle surmounted by a cross and containing the letters I.O.F. (said to be intended for Ipse Opus Francia, i.e., Francia's own work, but possibly a later addition by one of the owners of the panel.)

Thirty Seven Paintings

LOAN exhibitions have their rightful place in the world of art. But collectors like also to be able to buy, particularly at Christmas time. For that reason the exhibition of 37 fine paintings of the eighteenth-century Continental Schools now in progress at Mr. H. Terry-Engell's gallery (8 Bury Street, St. James's, London, S.W.1) is providing not only purchasable objects but also paintings of considerable charm and importance.

An illustration of both these aspects is given below: in one of a pair of delightful works by Jean-Frederic Schall (1752-1825) another of whose works, *Le Billet Doux*, was in the René Fribourg sale on June 26; and the quite astonishingly fine and rare self-portrait by Jean-Honoré Fragonard. The latter is not only the centrepiece of Mr. Terry-Engell's exhibition but is now exhibited for the first time. This is, in fact, the only extant self-portrait in oil and is officially recognised as such in Paris. It was originally discovered by Pierre Lamy and was subsequently published in the July, 1961, issue of *Connaissance des Arts*.

Another small pair of striking portraits—of M. and Mme. Gastellier—are by Louis-Leopold Boilly. But another portrait, a pastel by François-Hubert Drouais, *A Young Girl playing with a Dog*, has caused particular delight ever since this exhibition opened. This is, in fact, the same young girl seen a few years older in the Wallace Collection's (No. F.341) tapestry subject, *Girl Playing with a Cat*, by Cozette after a painting by Drouais. The addition of other paintings, such as a *Still-life* by Pieter Faes, a *Pastoral Scene* by Jean Pillement, an *Adoration of the Magi* by Francesco Mura and a pair of *Mountainous Landscapes* by Maximilien Joseph Schinagl makes the nature of this exhibition particularly well balanced and is largely contributing to its success.

Lincolnshire Portraits

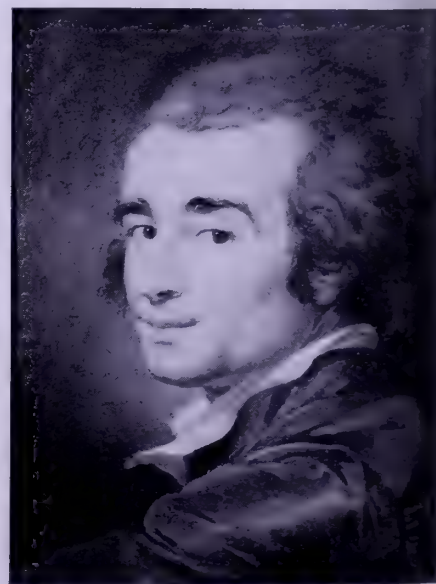
AN admirable service is now being carried out by the Lincolnshire Local History Society. In

Now on exhibition at the Terry-Engell Old Master Exhibition (see story above): Left. *The Courtship* one of a pair of panel subjects, $10\frac{5}{8} \times 8\frac{3}{4}$ in., the other *The Lovers*, by J.-F. Schall. Right. *Self-Portrait*, by J.-H. Fragonard, canvas, $11\frac{1}{2} \times 8\frac{3}{4}$ in., signed, first time exhibited.

order that family portraits, and pictures owing their interest to association with Lincolnshire families, shall not be lost or dispersed when the contents of local houses are sold, the compilation of a card index to all portraits of Lincolnshire personages in any medium is now being prepared. A duplicate will in due course be sent to the National Portrait Gallery. The record concerned is being compiled by Mr. Terence R. Leach (The Green, Dunholme, Lincoln), from whom index forms can be obtained. This is a scheme which should be widely copied throughout Britain.

Twelve Masterpieces

THE unrestricted selection of twelve pictures by twelve different masters which are entirely unrelated as to date, school or nationality, now on exhibition at the Oscar and Peter Johnson Gallery in Cadogan Place, London, S.W.1, is intentional. It is, in fact, a deliberate revolt against the generally accepted idea that an exhibition must either have a theme or be a collection of pictures related either historically or otherwise. The exhibition has five English works, including Richard Wilson's *View of the Tiber* and John Crome's *The Beaters*; two are French, one of these Eugène Boudin's *Etaples*; one Italian (Canaletto), one Dutch (Frans Hals) and one Flemish, Van Dyck's *The 14th Earl of Arundel and his wife Alethea*.



The Art Market

The Fribourg Collection

SOOTHEBY'S devoted the first week of their new season to the dispersal of the remaining portions of the Fribourg Collection. The final Fribourg Sales total being approximately £1½ million, it is not surprising that having purchased some adjoining property they intend to expand their existing premises to give more storage space.

The auctioneers claim as a world record the £10,000 paid recently for a Tompion bracket clock, not sold as might have been expected in London, but at the Glasgow sale rooms of Morrison, McChlery. The clock formed part of the collection of the late Miss E. T. Brown which, in all, made the remarkable total of £18,000. This Scottish success, having attracted purchasers from many countries, demonstrates that, where the sale of an important collection is concerned, high prices can be realised whatever the distance from London: a convenient airport is often more important than geographical situation.

However, it is doubtful whether out-of-town sale rooms would have been as successful as Christie's and Parke-Bernet were in disposing of so very specialised collections; in the one case, Staffordshire pottery figures, and in the other, American scrimshaw. There was a crowded attendance at Christie's sale where prices averaged about £25 a lot; ten shillings would have been nearer the mark a dozen years ago. The highest price was £112 for a rare pair of figures of the Irish rebel, William Smith O'Brien and his wife. At Parke-Bernet in New York £250 were paid for a whale's jawbone 40 inches long and engraved, among other things, with a portrait of John C. Heenan, the boxer.

All items detailed below are from the Fribourg collection at Sotheby's.

Gold Boxes

LOUIS XVI gold and enamel oval snuff box, miniature by Jacques Charlier of Venus and Apollo with Cupid (3½ in. Paris 1784, £7,200). Louis XV gold mounted travelling writing set, Japanese vermilion lacquer panels (1½ in. Ferrière. J.-J. Prevost, Paris, c. 1765, £1,250). Louis XVI snuff box, grisaille miniatures signed by De Laet of satyrs etc. (3¼ in. Alexis Roger, Paris 181, £6,500). George III gold cagework commode, carnelian sides, inscribed, 'Votre amitié Fait Ma Seule Felicité' (2½ in. 18th cent., £1,700). Sèvres oval snuff box, apple green enamel, miniature of young Bacchus (2½ in. Paris 1784-5, maker's mark indistinct, £1,500). Louis XV gold snuff box, rhinoceros head in gold piqué on black lacquer (3½ in., Louis XV, Paris 1768, £4,600). Austrian imperial presentation snuff box, applied gold birds etc. on gold diaper pattern and tortoiseshell ground, inscribed 'Donné à Vienne par L'Impératrice à son père, le 17 Juin 1759', interior of lid ½-length

portrait of Empress Maria Theresa after Hoyer (3 in. 18th cent., £1,900).

Furniture

EARLY Louis XV ormolu épergne, 4 pairs of candle branches with acanthus leaves, surrounding a raised boat-shaped fruit bowl, on quatrefoil base with winged dragons etc. (24½ × 20½ in., £2,000). Régence giltwood side table, lambrequin frieze with mask, 2 fluted legs, 2 pairs with rams' masks and hoof feet (width 78 in., £2,500). Louis XIV giltwood torchères, triangular stems with carved 'S'-scroll feet (height 54 in., pair £2,100). Louis XV fauteuil de bureau, saddle-shaped seat, 18th cent. flowered brocade, stretcher signed twice (E. Meunier, £1,050). Consulat mahogany bergères, morocco leather, sphinxes carved in full relief (pair £2,300). Napoleon I guéridon, circular marble top on gilt-metal trellis joined supports resting on ormolu tortoiseshell (26 × 32 in., £1,500). Louis XVI Sèvres bleu de roi pot pourri vases, campana shape, ormolu mounts in manner of Thomire (height 20 in., pair £3,400). Louis XV ormolu chenets, acanthus rococo scrollwork with dressed monkeys in full relief (12 × 13½ in. stamped with crowned 'C', pair £3,500). Louis XVI secrétaires de dame, pedestal form, Sèvres plaques, trellis panels, urn finials, galleries, fall fronts (18 × 39 in., attrib. Martin Carlin, pair £6,800). Louis XVI table liseuse, mahogany, reading panel, 2 drawers, pierced trestle supports with similar stretcher (width 50 in., £2,500). Early Louis XVI giltwood and ormolu jardinières, bowls on 3 cabriole legs with scrolls and goats' hooves, plinths with artichoke finials (height 36 in., pair £3,000). Louis XV table ambulante, 2 serpentine tiers with floral marquetry, gilt-metal borders (17½ × 29 in., signed R. V. L. C., JME, £3,900). Louis XV bureau à dos d'âne, quartered panels of tulipwood, slightly bombé fall front with rococo ormolu outline (46 × 38 in., signed C. I. Dufour, JME, £2,800). Louis XVI tulipwood table à ouvrage, the upper of 2 tiers adjustable for height, pierced gilt-metal borders, single stem on tripod legs (diam. 13 in. £1,900). Louis XV kingwood bureau plat, serpentine top, rococo ormolu mounts (70½ × 34 in., £4,400). Late Louis XV vitrines, chevron pattern marquetry (60 × 77 in., signed I. C. Saunier, JME, pair £3,200). Late Louis XV étagère guéridon, 3 circular tiers with pierced ormolu galleries (15 × 30 in., signed C. Topino, JME, £4,200). Early Louis XV secrétaire commode, serpentine front, ormolu mounts, kingwood, signed in 3 places (width 51 in., Migeon, JME, £2,900). Louis XV/Louis XVI petite commode, bow front, serpentine sides, ormolu guilloché and boss mounts etc. on mahogany, green stained pearwood etc., hipped cabriole legs (27 × 16 × 34 in., signed Leclerc, stamped E.H.B., £6,500).

Early Louis XV Beauvais tapestry, Le Concert Champêtre, after Jean-Baptiste Oudry (9 ft. 11

in. × 12 ft. 11 in., £2,900). Late Louis XVI Aubusson carpet, pale green field with red star, griffins, garlands of flowers (21 ft. 5 in. × 18 ft. 11 in., £4,100). Napoleon I ormolu and mahogany table de milieu, marble top, Grecian caryatids, decorated trestle supports, classical vase with sphinxes (59 × 32 £1,100).

Porcelain

LOUIS XV ormolu candelabra with Vincennes and Meissen flowers, on pierced base with Meissen hunting groups by J. J. Kaendler (11¼ × 11 in., ormolu crowned 'C' poinçons, pair £5,600). Meissen figure of the frightened Harlequin, by J. J. Kaendler (height 6½ in. £3,600). Meissen group of Harlequin and Columbine seated, the latter about to tweak the nose of the former's mask (height 6½ in. by J. J. Kaendler, impressed 45, £3,600). Sèvres rose pompadour and apple green pear shaped ewer and oval basin, painted with fruit and flowers (width 10 in., 1767, mark of Bulidon £2,600). Sèvres and Vincennes dinner service of the 'Feuille de Chou' pattern, bouquets and posies of flowers (1755-1765, various painters' marks, 113 pieces, £4,400). Sèvres rose pompadour sauce tureen and cover, on fixed oval stand, sprays of flowers and fruit (9½ in., 1757, £1,600). Brussels faience drake tureen, removable wings forming cover (length 16½ in. Philippe Monbaers factory, £3,200). Sceaux circular tureen, cover and stand, bombé and fluted sides, bouquets of flowers, cauliflower, mushroom and asparagus knop (14½ × 13½ in., fleur-de-lis in puce, £2,800). Sèvres rose pompadour dishes, shell shaped, spray of fruit and flowers in rococo cartouches (9 in. 1757, Tandart jeune, pink fleur-de-lis, pair £5,000).

Drawings

FRANÇOIS BOUCHER: A Peasant girl and child, sitting on a bank (10¾ × 7¾ in., pastel on brown paper, signed, £700). Constantin Guys: Coquette, with bonnet and fan (10 × 7¾ in. pen and ink, grey and brown washes, £950). Jean-Honoré Fragonard: Portrait of a Man sitting with a book (17½ × 14½ in., red chalk, signed, £2,600). Jean-Michel Moreau le jeune: La Soirée de Saint-Cloud (9¼ × 13 in., pen and ink, brown wash, heightened with white, ochre paper, signed, dated 1774, £2,250). Gabriel-Jacques de Saint-Aubin: Une Guingette aux Environs de Paris, drinking and flirting (9¾ × 7¾ in. pen and ink, brown wash, over black chalk, signed, £1,800). Louis-Gabriel Moreau L'Ainé: Paysage d'Italie, La Fontaine, figures near a ruined mill (10¾ × 15¾ in., gouache, £1,500). Jean-Baptiste Greuze: A Woman sitting in a Chair (14¾ × 11¼ in., red chalk, inscribed '9-80', £1,000). Louis Carrogis called Carmontelle: La Duchesse de Grammont, Mme de Stainville and M. Le Comte de Bizon (13½ × 9½ in., black chalk and watercolour, title inscribed on old mount, £1,500).—David Coombs.

International Saleroom

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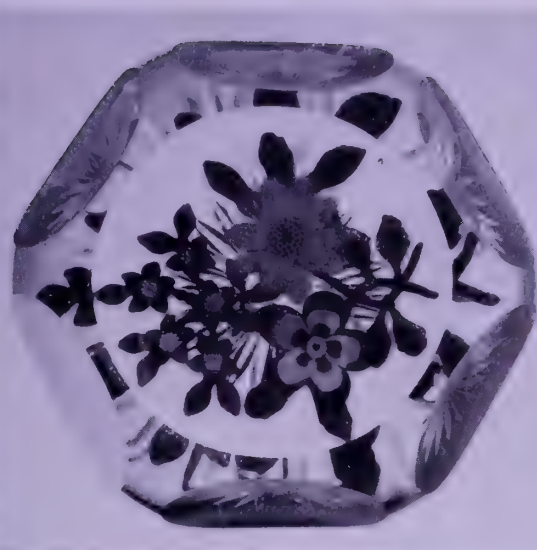
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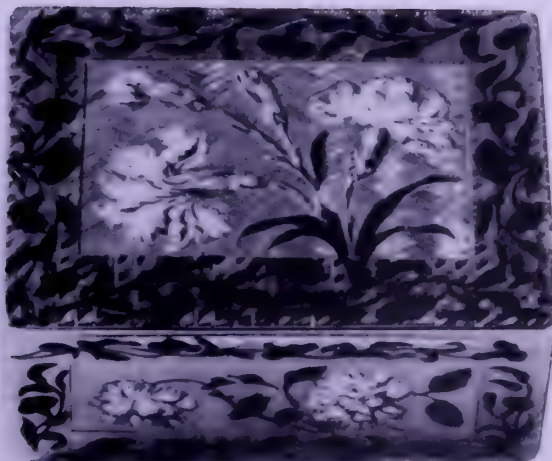
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Emerald and diamond necklace. £9,000 (Christie's). 2. The Strasbourg Duck Tureen on its original stand, modelled by J. W. Lanz, mark an R in manganese on the stand, period of Paul Hannon, 15½ in. (39.5 cm.) high overall. Ex René Fribourg Collection [French faience and European porcelain, part 2, total of sale £125,652 (\$351,825.60)]. £5,700 (Sotheby's). 3. One of a pair of Meissen verrières filled with Vincennes and Meissen flowers, 19 in. (48.2 cm.) high overall. (René Fribourg Collection). £8,200 (Sotheby's). 4. Bracket clock, by Thomas Tompion, the movement numbered 271, 10½ in. (26.7 cm.) high. £10,000 (Morrison, McChlery, Glasgow). 5. George III gold tumbler cup, 3½ in. high, engraved with the arms of Grosvenor, by Peter and Anne Atteman, 1791. Bought by Mr. Thomas Lumley for £3,500 (Christie's). 6. Baccarat faceted floral paperweight. Dollars 1,250 (Parke-Bernet, New York). The 'Burrus' Mauritius cover bearing both the 1d. and 2d. values of the 1847 'Post Office'. Bought by Mr. Raymond H. Weill of New Orleans for \$28,000 (Robson Lowe, London). 8. Louis XV oblong gold and enamel snuff box, by Jean Moynat, 3 in. (7.7 cm.), Paris, 1749. Ex René Fribourg Collection (Gold Boxes, Objects of Vertu, total of sale £142,187 (\$398,123.60)). £14,000 (Sotheby's). 9. One of a pair of carved limewood angel musicians, 15th century. DM 30,000 (A. Weinmüller, Munich).

1 = \$2.79 £1 = DM 11.12

Braque

1882-1963

a tribute

ALASTAIR GORDON

THE most revealing obituary of Georges Braque can only be the life and works of Braque. He himself disliked second-hand description, for he believed that an intelligent person must perceive and comprehend a work of art for himself. He was so concerned with truth that he wanted people to feel it, actually experience it, rather than have it told to them.

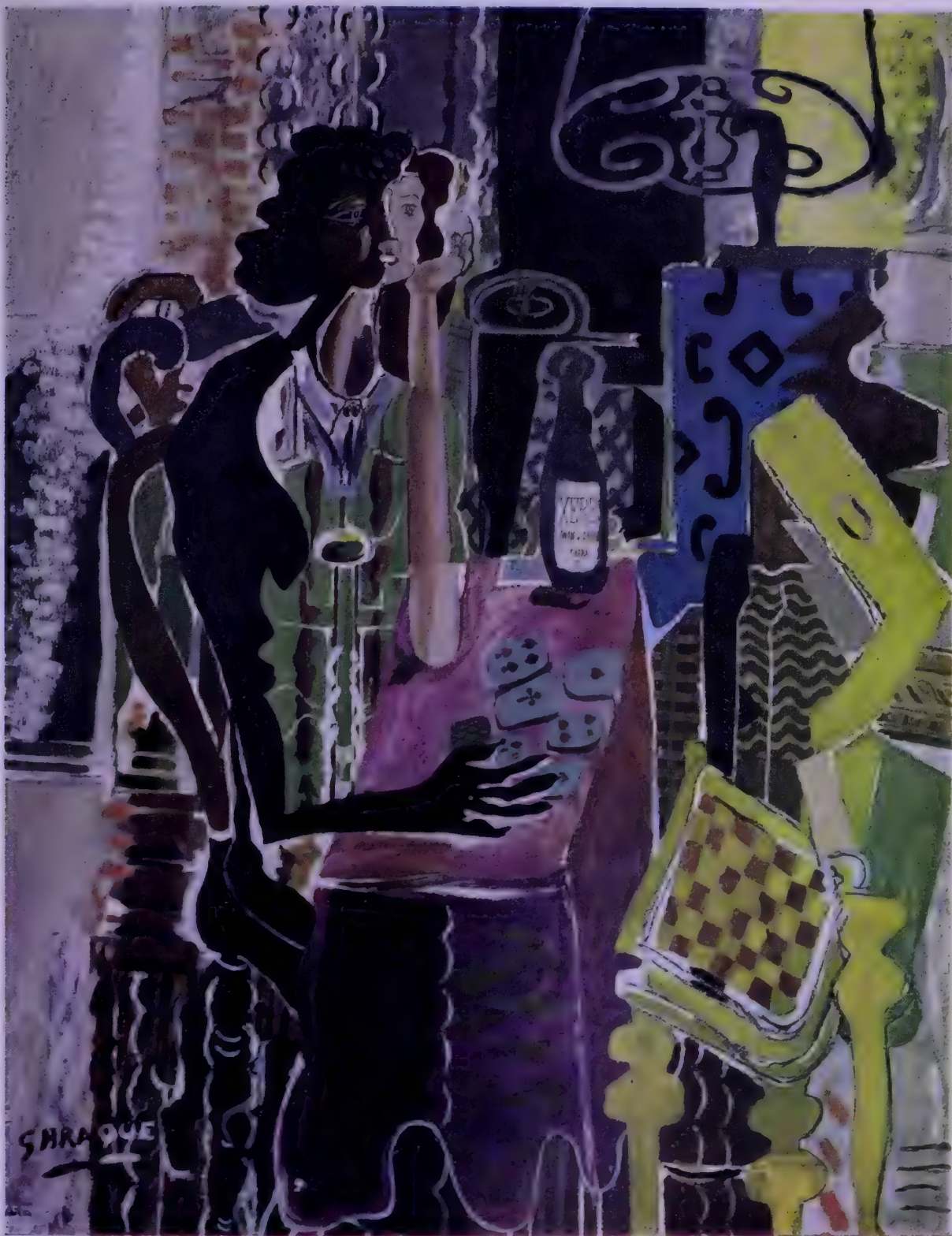
As an innovator of new creative ideas in art no one can rival him in this century. He had started his painting life in a late Impressionist style which was pleasing but without giving any clue of what was to come (though a portrait head, painted around 1900, was worthy of Degas).

With his first Cubist revelations, in which he simplified landscape one stage further than Cézanne, he opened up a whole world of potentiality for the painter. In the event, it was he himself who progressed further and more logically from cubism than anyone else. For he was the essence of Frenchness: loving philosophical, logical, civilized. His themes, to a superficial mind will seem restricted and repetitive, while in fact they cover the whole range of human civilization. No one was more serious than Braque, no one was less ponderous, no one more honest. He had not the disposition for rollicking wit or thunderous denunciation like his great contemporary Picasso. He preferred the slow, but passionate, examination of everything that the medium of painting could offer him for the full expression of his soul, and the soul of Braque had a saintly humility and reverence for life. His exhaustive exploration of the possibilities of the painted surface must be the reason why Braque turned so little to sculpture. He achieved in paint what few sculptors achieve in the round—the extraordinary quality of plastic values and tactility that makes the spectator want to submerge sensuously into the ideal world of physical harmony and organized space. I hope it will illuminate Braque's work further by describing what it is like for me personally to come in from the street and stand in front of one of his paintings: it is like coming, on a sultry hot day upon a crystal clear pool, stripping off one's clothes and diving into the cool waters, which enfold and caress not just one's body but the mind also.

I am aware that for many people this almost physical submersion and envelopment just does not happen on being confronted with Braque. The message of his work cannot be taught or learnt beyond an appreciation of technical feats. After this frontier has to be crossed into a realm of pure unexplainable feeling. But the individual does not cross this frontier of his own conscious volition; he is borne there on wings which exist for some but not for others. Those who become swept over this frontier are not superior to those who can't—they are just blessedly lucky.

It will be many years before Braque is fully understood, just as even now Cézanne is not yet properly understood. Research is an unspectacular profession without any immediate popular appeal. Most modern art depends on spontaneous combustion for its impact: Braque is sempiternal. For not only was he a great artist, he was a great man. In a working life of sixty years he maintained an integrity which was absolute, the while he was also an original creator exploring new trails and setting himself gigantic tasks that he would not leave till he had plumbed their depths.

As an example of concentration and faith it is an heroic achievement.



Georges Braque. *Patience*, 1942. Oil on canvas, 57½ × 45 in. Messrs. Marlborough Fine Art, London.



Pauline Boty. *My colouring book*. 48 x 60 in. Grabowski Gallery.

Art in the modern manner

ALASTAIR GORDON

EVERY now and again it is worth standing back from the trees to review the wood. To do so at the end of the year in December does not imply that modern art is subject in its changes to seasons or the calendar. It evolves slowly, the more significant changes being less perceptible than ephemeral fashion: just as the eternal swell rolling into our shores from the Atlantic Ocean is less perceptible than the wind-waves of passing storms superimposed upon it.

In the history of art, broad patterns, slowly developing can be readily seen from the distance of time which helps us see wide horizons. Our own century, however, is still confused—on the surface. Beneath however is a great heaving swell which is consistent. It has been thus ever since Cézanne propounded his formula, that he was searching for 'interior concepts'. Unwittingly, he had spoken not just for himself but for all of the twentieth century.

The swings and changes, the schools, the

manifestos, the continuing experimentation are all themes of infinite variety upon this basic statement.

The first twenty to thirty years of the century produced the boldest and most creative ideas, but as the second half of the century began one could detect that there was an over-preoccupation with the introspective character of the truth that lay within the search for an intellectual reality. Modern art was becoming de-humanised as artists withdrew more and more into a relationship with art that paid too much regard to mathematics. It was the formulas of Einstein that they were now following, and he, although a great humanist with an artistic soul was, in his work, 'an absolute scientist.'

This monk-like tendency amongst modern artists of the forties and fifties was not only confined to the abstract artists (who had retired to the intellectual field as a less distracting place than the material world for expressing them-

selves) but also to figurative artists, who became dedicated to a kind of super-academism that squeezed the juice out of art.

During this general trend towards withdrawal it is significant that the older and major masters of modern art—Picasso, Braque, Matisse, Rouault, Kokoschka—have never withdrawn, but have continued to be passionate humanists, sometimes contemplative, but invariably keeping touch with life even if the public cannot perceive them.

There is a more contemplative quality about their successors, a more conscious appraisal of social, political and economic upheaval, as well as a refinement of the problems of art. Painters like Nicholson, Poliakoff, Giacometti and Jackson Pollock give away no easy prizes for obvious solutions.

The new generation that has come to artistic maturity since the war is, however, beginning to dip its hands into the world's-pool, sometimes



Left. Terry Frost. *Red, Black and White*. 100 x 59½ in. Waddington Galleries. Right. Francis Bacon. *Seated figure on couch*, 1962. 78 x 57 in. Messrs. Carlborough Fine Art.

trying them right up to the elbows. This new trend leads to more forthright expression. The abstract expressionism that came from America has revitalised this branch of painting, and abstract painters like Adrian Heath and Terry Frost in this country are becoming increasingly dynamic. But the real lead for a return to a more assertive expression has come surprisingly from an Englishman, Francis Bacon. The large exhibition at the Tate Gallery of his work is followed by another one-man show now at the Guggenheim Museum in New York. The new artist who caused most stir in London this year is the American Kitaj, who is a kind of professorial pop artist. Before one comes to pop art, it is best to note that concurrent with this new realism, energy and expressiveness, that there is a growing popularity for surrealist art. The father of this ism is Max Ernst, who was recently given a large show at the Tate which increased the general awareness that surrealism is the art of revealing the subconscious, those dark recesses of the mind which intrigue and terrify every individual psyche. Now no one can become aware of the sub-conscious until they have first examined the conscious, which

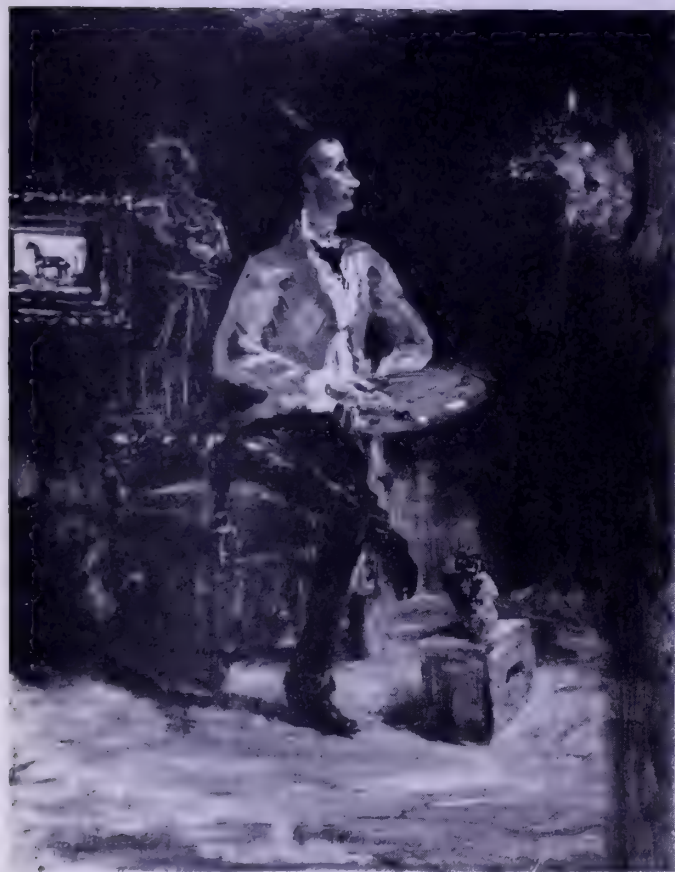
means coming to grips with material realism. It is this that the pop artists are attempting to do. At present they have an uncontrolled and immature look about them which can hardly be called fine art, because it is as yet but a vigorous flexing of adolescent muscles. Previously the innovators of modern art had their work adopted and adapted by commercial applied art, but now there has been a reversal of that progression. The artist takes the material of advertising media, the props of modern consumer packaging, and the visual tricks of cinema, television, poster, fun fair. The pressure of these commercial persuasions has invaded the ivory-towers so that artists, instead of resisting, have acquiesced. Thus is born the 'pop-artist'.

It is quite definitely a major swing, even if it is not particularly original. At the moment it is confused, and has all sorts of side issues of a Dada-esque or anti-art persuasion, but this can be related to the present climate outside art, in which public men all over the world do their best to avoid personality cults. With the remarkable exception of General de Gaulle, who is the only leader with a modern enough mind to realise that peoples and communities want to be led positively and forthrightly.

Artists are usually ahead of other people in sensing the *zeitgeist*. Our contemporary artists, especially in France, Britain and America are set on a course which commits them once more, as artists should, to being involved with life, with heightening our perceptions. The interior conceptions will continue to be explored, but the method of doing so will become more concerned with man in his environment than with environment that is within man.

It is the artists who are bringing personality back into art and saving it from becoming dry as dust, and by their example it is possible, and perhaps, hoped for, that the usual run of people throughout the world will become more positive and exciting. The young contemporary artists have one peculiarity that compels for them a curiously telling regard: that they do not seem to want to moralise in any way. They require the individual to do that for himself.

It has been an interesting year for modern art because a new revolution of the wheel has begun. There is of course no justification for believing that there will be any sudden *volte-face*. Every new movement is a ripple of more waves upon the main body, all of it adding up to the Age of Experiment.



Above left. Henri de Toulouse-Lautrec. *Portrait of Princeteau*. Canvas, 28 $\frac{5}{8}$ × 21 $\frac{1}{4}$ in. Messrs. Wildenstein. Above right. Robert Griffier. *A Winter Landscape*. 15 $\frac{1}{4}$ × 17 $\frac{3}{4}$ in. The Hallsborough Gallery.

Lautrec and Gauguin

THE precocity of Toulouse-Lautrec is proved by the powerful sketch-portrait of René Princeteau at Messrs. Wildenstein (147 New Bond Street, London, W.1.). In this work, said to have been painted about 1881 when Lautrec was not more than seventeen, the artist already reveals his ruthless handling of paint and that sardonic idea of character—his essential genius.

René Princeteau (1839-1917) well known in his day as a painter of animals was Lautrec's first master, a conscientious and capable teacher who, like Lautrec, came from the Midi. It was in Princeteau's studio, 233 Rue du Faubourg Saint Honoré, that Lautrec learned the rudiments of his art, and met many artists, notably Forain, who had studios in the same building. Having outgrown Princeteau's assistance Lautrec enrolled himself as a student of Leon Bonnat for a few months. This Princeteau portrait will be included in the Lautrec *Catalogue Raisonné* now being prepared by Mme. Dortu.

Another important picture at the Wildenstein Galleries is *L'Eglise Saint Quen, Rouen*, by Paul Gauguin, signed and dated '84. A landscape with

a church it was probably painted from Gauguin's house in the Impasse Malherbe, Rouen. Gauguin's dominating style was already obvious long before he went to Martinique and Tahiti. The picture has been exhibited far and wide since 1886, the last time in 1959, and is recorded by J. Rewald in his *History of Impressionism*.

John Wootton's Versatility

JOHN WOOTTON, the sporting painter, who died in 1764, had as long a list of celebrated patrons as any artist could hope to have and enjoyed much material success. Vertue refers to the artist's 'large noble painting room' in Cavendish Square, and continues, 'Mr. John Wootton by his assiduous application & the prudent management of his affairs, rais'd his reputation and fortune to a great height, being well esteemed for his skill in landskip painting among the professors of art, & in great vogue and favour with many persons of the greatest quality, his often visiting Newmarket in the seasons produced him much employment in painting racehorses...'

Wootton's pictures for various reasons went into oblivion fairly soon after his death, and it has taken two hundred years to bring the artist to the fore again. There is no doubt that he was

an ingenious and prolific limner of sporting events, portraits and landscapes, and influenced many artists during the first half of the eighteenth century.

The Rutland Gallery (266 Brompton Road, S.W.3) is displaying an excellent selection of Wootton's works of various periods, subjects and styles, in association with Messrs. Oscar and Peter Johnson of The Lowndes Lodge Gallery.

Birds of all Feathers

THE general interest in bird-life inspired the Hon. A.D. Tryon (Tryon Gallery, 41-42 Dover Street, W.1.) to organize one of the most exciting exhibitions ever held in London. Travelling all over the world Mr. Tryon visited artists in places as remote as Hong Kong, Australia, Iceland, the Argentine, Russia, South Africa and Spain, and his discoveries are both aesthetically and ornithologically important. But for this exhibition we might not have known that there is an Argentinian artist working today, Axel Amuchastegui, almost as splendid as Audubon himself.

A comparison of styles is very instructive. For instance, the work of an Eskimo is absolutely primitive and original, whereas a Chinese



Axel Amuchastegui. *Picazo Ducks*, A3484. Watercolour, 27½ × 21 in. The Tryon Gallery.

artist's drawings of vultures is in the good traditional style of spontaneous brush and ink. Here and there we notice a blend of the oriental and occidental manners such as the work by a Japanese painter, Shunsui Nagata. The *Peacocks and Pigeons* by D. N. Sharma, an Indian, have a charming indigenous feeling both for colour and decorative effect.

Our own J. Tunncliffe's study of an owl is an admirable example of this artist's work. All the pictures and drawings are obviously by men and women dedicated to the subject, and in some cases illustrate birds that are unknown except to learned students.

At a time when there is so much enthusiasm for bird-life and its preservation it is more than ever fascinating to contemplate and realise the variety and abundance of this department of creation.

The Griffiers

THE name Robert Griffier, by whom there is a winter scene at the Hallsborough Gallery (20 Piccadilly Arcade, S.W.1.) recalls the curiously peripatetic lives of the Griffier family. Both Robert and John Griffier juniors learned their 'trade' from their father, born in Amsterdam

some time in the 1650's. A pupil of various Dutch painters, the elder Griffier concentrated on Rhineland scenery, but coming to London he was inspired by old Father Thames. He and the river kept rolling along, for Griffier, the better to study Thames landscapes between Gravesend and Windsor, acquired a yacht which was the family home. After some years he sailed in this yacht to Rotterdam but was wrecked *en route*, losing all his possessions. This calamity, however, did not deter him from building another yacht from which he continued his studies of riparian scenes. Old Griffier was in England again in 1687 where he received considerable patronage, especially from the Duke of Beaufort. It was in 1688 that Robert Griffier was born in London and eventually following the example of his father both as regards art and travel he also painted views of the Rhine and Dutch and English river scenery. The *Winter Landscape* under discussion is a good example of Robert Griffier's style.

After Wilson

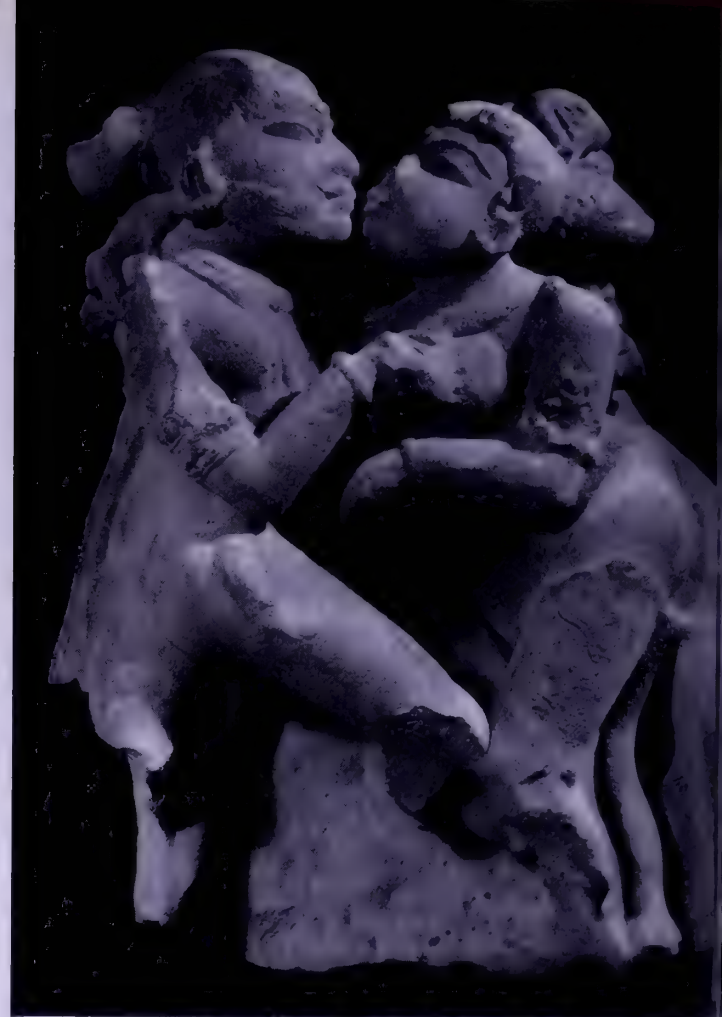
THE influence of Richard Wilson on English landscape painting was potent in his lifetime and for long afterwards. Constable when young was

devoted to his work. Crome studied it profitably and Turner took useful hints from the earlier master. These three great artists soon evolved their own unmistakable styles, but there were other painters who never escaped from Wilson's manner. One such was William Ashford born in 1746 and therefore a young man when Wilson was doing some of his finest works. Ashford exhibited for the first time at the Royal Academy in 1775, the year when Wilson painted his splendid *Pembroke Town and Castle* to the order of John Boydell.

Two classical landscapes by Ashford at the Frank T. Sabin Gallery (9 Albemarle Street, W.1.) are replete with Wilson's sentiment and manner, albeit very attractive pictures and most competently painted.

The artist was born in Birmingham but travelled in youth to Ireland where he became a clerk in Dublin. His predilection for art, however, was so strong that he abandoned clerical work and in the course of time achieved a considerable position in the Dublin art world, blending the lovely Irish landscape with classical themes. A founder-member of the Royal Hibernian Academy he became its president in 1823.

Rare sculpture from India and Siam



1. Sandstone group of two lovers, 23 × 16½ inches. Khajuraho, 10th century A.D.

GOOD examples of Indian and early Siamese sculpture have been for some time hard to come by, and a large exhibition of these two arts is a rare event in the London galleries. The current exhibition arranged by Messrs. Spink and Son at their 5-7 King Street, St. James's gallery, is therefore of the greatest interest. Not only is it unusually representative, but—more important—it contains a number of pieces of very high quality indeed, which really give an idea of what the Indian and Siamese stone carver was capable.

As far as India is concerned the emphasis is naturally on the sculpture of North India from the ninth to the thirteenth century A.D. In this so-called Mediaeval Period each of the provinces developed a quite distinctive version of the general northern mode of expression, and in the exhibition Rajasthan, Central India, and Bihar and Bengal are each represented by a good series of pieces. The most familiar perhaps will be the Buddhist and Hindu sculptures from Bihar and Bengal of the period when the Pala dynasty controlled this region (about 750-1200 A.D.). Pala sculptures appear fairly regularly on the art market; they are always of fine craftsmanship, elegant and decorative. Early Pala pieces however, especially of the period of the first great ruler Dharmapala (about 770-810 A.D.) are rare. Their strength and simplicity are in marked contrast to the suave lines and delicate cutting of later Pala work. A seated Buddha, in the Earth-touch-

ing mudra, on a cushioned throne supported by two grotesque Atlas figures, is a fine example of this early period (No. 2). A splendidly characterised figure of a rishi or holy mendicant in white limestone illustrates the finest work of the sculptors of western India and, more particularly, of Rajasthan. Typical is the juxtaposition of elaborately worked areas like the hair and beard with the smooth curves and folds of the naked flesh. Essentially decorative and part of a large scheme on the temple wall, the figure has nevertheless the feel of an individual experience. Indeed with his flyswitch and rosary he remains a not unfamiliar figure on the dusty roads of India.

The finest piece of sculpture in the exhibition however is a bas relief of a pair of lovers from Central India and of about 1000 A.D. (No. 1). The sculpture of the region of Bundelkhand during the rule of the Candella dynasty (10th early 14th century A.D.) has achieved a sort of notoriety from the repeated publication of the temples of Khajuraho, which are unique among surviving Indian temples, with the exception of the thirteenth-century Black Pagoda at Konarak in Orissa, for their numerous representations of lovemaking. Candella sculpture performs its function perfectly on the elaborately articulated walls of the temple, but a fragment, seen close, is rarely exciting, the human body, pose and gesture a constantly reiterated formula. The present piece however is far removed from any suspicion of journeyman's work.



2. Black stone figure of the Buddha, $13 \times 9\frac{1}{2}$ inches. Pala period, late 8th century A.D. Dwaravati style 7th-8th century A.D.



3. Green stone standing Buddha, height $27\frac{1}{2}$ inches. Kompong

The strong diagonals of the man's arm and thigh, the laxer angles of the woman's body and the placing of the absorbed, almost touching faces, all help to realise the expression of an urgent sexual encounter.

There are also good things of pre-Mediaeval date. The Romano-Buddhist art of the ancient Gandhara (the North-west Frontier Province), already well known from the outstanding national collections, is well represented by small steles, which once adorned the Buddhist stupas, and by large Buddha figures, all in the familiar dark schist, and by several small heads in stucco. Dating from the first to the fifth century A.D., and much admired by older critics, they are now rather out of favour. But the handling of these vivacious and expressive figures, especially in the smaller compositions, like a group of musicians in the exhibition, has as much confidence and real quality as Early Christian art, which shared much the same classical source. Of the Gupta Period in North India a good Buddha head is exhibited. Perhaps the rarest object in the exhibition is a small fragment of a pilaster which once decorated a Buddhist stupa at the famous site of Nagarjunakonda on the south bank of the River Krishna. Nagarjunakonda, soon to be submerged, has been extensively excavated, but no piece of its sculpture seems ever to have appeared on the London market. It is of particular interest since the dynasty, under whose patronage this piece was carved,

was the Ikshvaku, who in the third century A.D. supplanted the Satavahanas, whose local capital was nearby Amaravati. The sculptures from the Great Stupa at Amaravati are now shared by the Madras and British Museums.

The most important of the Siamese pieces in the exhibition belong to the period before the Siamese entered the country in the thirteenth century A.D., though there are also some good examples of Thai art proper. From the seventh to the eleventh century A.D., the Menam delta was controlled by the Mon Kingdom of Dvaravati. The Mon were Hinayana Buddhists and the finest examples of their quite individual art are Buddha figures. A piece in this exhibition (No. 3) is probably the finest example of Mon sculpture ever to be seen in England. The source of the style lies undoubtedly in North India or the Deccan, but it is impossible to say exactly, so completely has the artistic personality of the Mon carver impressed itself on this fine image. In the eleventh century A.D., southern Siam became part of the Khmer empire of Ankor, which it remained until the arrival of the Thai. Of the period of the Khmer hegemony several female figures of splendid quality and of a type hardly represented in British national collections are exhibited.

Messrs. Spink and Son are to be congratulated in having put together such a collection, and in having displayed it tastefully and provided a good and useful catalogue.



Left. Mary Cassatt. *Woman with a Fan*, 1895. Pastel, $26\frac{1}{4} \times 20\frac{7}{8}$ in. Right. Pierre Auguste Renoir. *Portrait of Mme Massonie*, 1869. Oil on canvas, 31×25 in. Mrs. Mark C. Steinberg Collection.

Paintings and sculpture in the collection of Mrs Mark C. Steinberg

WILLIAM N. EISENDRATH, JR.

ALTHOUGH the collecting activities of Mrs. Mark C. Steinberg, in the fields of the nineteenth- and twentieth-century painting and sculpture, were well started before 1952, it was in that year and those following, up to the present, that the magnificent and large collection of works of art was chosen. Mrs. Steinberg, a grand lady in her middle seventies now, has not only an extraordinary eye for the beautiful, but also has had a great satisfaction and pleasure in finding works of art and assembling her collection. She has been outstandingly generous in allowing friends, connoisseurs and museum directors to visit her home, and

has made gifts to the City Art Museum of St. Louis, Missouri, and to the Washington University Gallery of Art.

Naturally, her collection of works of art is located in her home, a medium size house, with patio and garden, in which is placed splendid sculpture. For example, the Maillol *Summer* is placed at the end of a vista of garden hedge and flower beds. The first floor salons, dining room and hall are furnished with eighteenth-century English furniture to which, in cabinets, are placed seventeenth-century ornaments of Delft ware, and on tables are small sculptures. The walls are pre-empted for the paintings and



Camille Corot. *Portrait of Mlle Jeanne F.*, 1863. Oil on canvas, $12\frac{1}{2} \times 8\frac{1}{2}$ in. Mrs. Mark C. Steinberg Collection.



drawings. This is true as well for the second floor bedrooms, staircase and hall. The effect is overpoweringly beautiful and in excellent taste. For the most part, the main floor has works of the nineteenth century. However, twentieth-century sculpture is placed on occasional tables and some larger pieces on free-standing pedestals.

Although the twentieth-century paintings are on the second floor, a superb *Portrait of a Woman* by Mary Cassatt and a Monet *Japanese Bridge* of 1919 hang with stalwart dignity beside Braques and Picassos. The Cassatt *Portrait*, equal to, in quality, and reminiscent in technique, of her close friend Edgar Degas, was painted in pastel in 1895—a mature and serene period of her life, which the picture fully reflects. The *Japanese Bridge*, a smaller painting ($25\frac{1}{2} \times 42\frac{1}{2}$ inches) for Monet's final period, signed and dated by the artist, hangs over the mantel in a second floor salon with its own form of expression in greens and yellows, bowing generously to the modern masters forty years younger.

The major part of Mrs. Steinberg's collecting activities have been oriented to the masters of the nineteenth century. However, in recent years, an equally important group of twentieth-century works of art have been added. She has travelled widely in both Europe and in the United States. Her trips have been made with her daughter and son-in-law, Mr. and Mrs. Richard K. Weil, also distinguished art collectors, and at least once with Perry T. Rathbone, now Director of the Museum of Fine Arts, Boston. Through her interest in art she has made many friends among the art dealers and connoisseurs, and among the scholars, in particular



Left. Claude Monet. *La Barque Rose*, 1886. Oil on canvas, 53 × 69 in. Below left. J. A. D. Ingres. *The Hon. Sir Fleetwood Broughton*, 1817. Pencil on white paper, 12 × 8½ in. Above. Eugène Boudin. *The Beach at Trouville*, 1863. Oil on canvas, 10½ × 19 in. Below right. Henri Fantin-Latour. *Still Life*, 1862. Oil on canvas, 18 × 15 in. Mrs. Mark C. Steinberg Collection.

Mr. Douglas Cooper. It must be borne in mind that these personalities, helpful as they may have been at first in directing her to good sources, were not responsible for the spontaneous and final choice of the object of art; that lay with her. She has been interested not only in the aesthetic impact of the works of art with which she has been surrounded, but also in the human history connected with many of them.

Mrs. Steinberg has been fortunate, in some instances, in becoming the second or third owner of a painting, held for a long time either by the family of the artist or by that of the sitter. A *Portrait of Mme Massonie* by Renoir came directly from the Massonie family via a dealer. The *Portrait of Mlle Jeanne F.* by Corot was bought from the artist by M. Leprieur, Curator of Painting at the Louvre, in January, 1864. The painting remained in his collection until its sale in 1919. Then, M. Lucien Guiraud bought it; Mrs. Steinberg acquired it at the time of the Guiraud Sale in late 1956 via a dealer. *La Barque Rose* by Monet was purchased by René Gimpel from the artist in 1886 and the painting remained in the Gimpel family until acquired by Mrs. Steinberg. Before adding this painting to her collection, she had the opportunity of seeing another version of the same subject in an exhibition of selected masterpieces from the Museum of São Paulo. A third in the series, from the collection of the late Alexander Korda was sold in June, 1962 at Sotheby's, the property of Mrs. David Metcalfe.

Of the early nineteenth century the collection includes two fine pencil portraits by Ingres, one of *Pierre Chauvin* of 1814, the





Camille Pissarro. *Still Life*, 1889. Oil on canvas, $20\frac{3}{4} \times 25\frac{1}{2}$ in. Mrs. Mark C. Steinberg Collection.



Vincent Van Gogh. *Anvers Landscape*, 1890? Ink drawing, $19\frac{1}{2} \times 25\frac{1}{2}$ in. Mrs. Mark C. Steinberg Collection.

her of *Sir Fleetwood Broughton* of 1817, both presumably done during Ingres' residence in Rome after the Napoleonic *débâcle*.

Three Boudin paintings are very interesting examples, not only as works of art, but as evidence of the 'give and take' of a great teacher and his great pupil, in this case Monet. An early *beach at Trouville* of 1863 is perhaps the finest and most defined of his subject, of which Boudin did many. It has the same clear light and definition of objects that one associates with the early Corot.

Cliffs at Etretat of 1890, on the other hand, illustrates the paradox of the teacher influenced by the pupil; for the painting could be mistaken for a Monet of the 1880's. A *Bassin de Deauville* of 1896 is in the well-known clearly stated style of boats and harbour associated with Boudin's work. Of the same period as the early Boudin is one of those exquisite paintings by Fantin-Latour, *Still-Life with Flowers* of 1862.

In addition to the *Barque Rose* and the *Japanese Bridge*, Monet is represented by a *Cliffs at Etretat* of 1883. Of the great Impressionist painters, outstanding examples of Manet, Pissarro and Sisley are also included in the collection. A unique *Still-Life* of 1899 and an extraordinary *Boulevard Montmartre* of 1897 by Pissarro, where the artist has combined his impressionist technique with an aerial perspective going into deep space, are also to be seen. By Pissarro also there is a large crayon drawing (18 × 24 inches) *La Ronde* of 1884, where the artist has depicted the group with definitive superb draughtsmanship. A charming small watercolour of a market scene embellishes one of the small tables. A lovely Sisley landscape of 1880, *Fields: Banks of the Seine* hangs with its *confrères*.

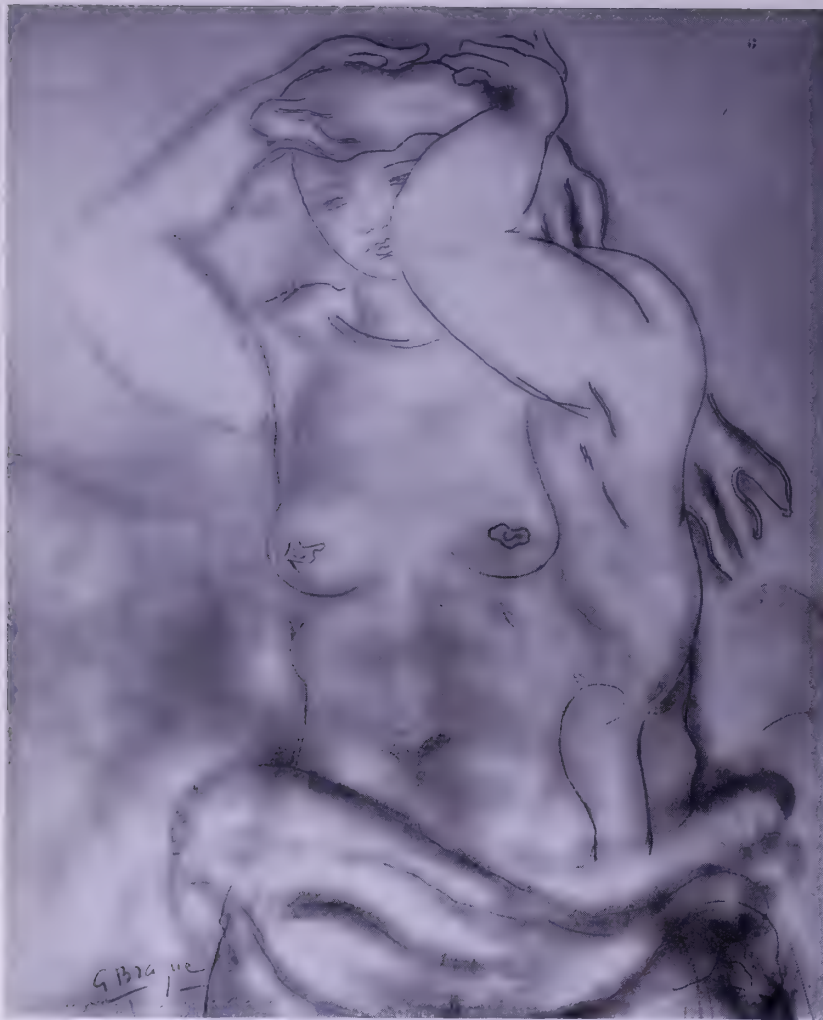
It is rare today to find in a private collection a superb example of Manet's Impressionist period. Such is the *Chanteuse aux Ambassadeurs* of 1880. The painting, relatively small (22 × 14½ inches) is a cardinal example of this artist's late adaptation of Impressionism. It combines the specific reality of the 'key-hole' shot developed by Degas, the night scenes of Renoir (*Moulin de la Galette*) with the heavy impasto, soon to become an accepted technique under Van Gogh's hand. The painting hangs in the main



Edouard Manet. *Chanteuse aux Ambassadeurs*, 1880. Oil on canvas, 22 × 14½ in. Mrs. Mark C. Steinberg Collection.



Pablo Picasso. *Mandoline, Compotier avec Pommes devant une Fenêtre*, 1924. Oil on canvas, 38 × 51½ in. Mrs. Mark C. Steinberg Collection.



Above. Georges Braque. *Nude*. Drawing, $35\frac{1}{2} \times 28\frac{1}{2}$ in. Above right. Pierre Bonnard. *The Checkered Table Cloth*. Oil on canvas, $17\frac{3}{4} \times 21\frac{3}{4}$ in. Below right. Marc Chagall. *Over the Town*, c. 1914. Oil on canvas, 27×37 in. Mrs. Mark C. Steinberg Collection.

salon of the first floor with the Monet *Barque Rose*. It is interesting to compare the painting techniques of the two, especially in the handling of the arm of the *Chanteuse* and those of the girls in the *Barque*.

Of works related to the Impressionists, Cézanne is to be seen in an outstanding watercolour, *Bridge under the Trees*, rare in its completion. Rare again, is a coloured lithograph of the *Male Bathers* of 1878, the only example of the edition coloured by Cézanne himself. Van Gogh is represented by a large bistre watercolour (19×26 inches), a landscape of Anvers of 1890. One painting each by Redon and Vuillard completes the galaxy of treasures of the nineteenth century. The Redon is an oil, *Still-Life with Vase of Flowers* of 1900, one of those incomparably sensitive examples, where the flowers seem to symbolize *nuances* of human feeling. The Vuillard is a *Portrait of Roman Coolus* of 1899, calm and intimate.

Mention has been made previously of small sculpture. Among others of the nineteenth-century artists, there are two small *Dancers* by Rodin, in poses reminiscent of the artist's drawings, where he stopped the model in her movement about the studio to demand an exact pose of arrested action. Renoir's small *Blacksmith* of 1916 and a Degas *Horse* of about 1870 are good examples of these artists' plastic work.

Interestingly enough, Mrs. Steinberg, as she travelled in recent

years visiting museums and art galleries, recognized and prized the work of the great masters of the twentieth century. The addition of important works by Picasso, Braque and other painters and sculptors lend not only a continuity to the collection, but add a vitality congenial to the contemporary visitor.

Picasso, always to be admired, is seen in two breath-taking examples of his creative genius. In Mrs. Steinberg's bedroom hangs one of the great still-lives of 1924, *Mandolin, Compotier with Apples before a Window*. Monumental in size for Picasso (38×51 inches), it is one of the classic pictures of our century. It does for the still-life subject of the twentieth century what similarly Chardin did for it in the eighteenth century. Although the objects depicted are distorted and synthesized, they are monumental in realization, and the composition is stabilized by the classic framework of the verticals and horizontals. The other important Picasso painting is a *Jug and Bowl* of 1907. A smaller picture, it was painted in the same year as the *Demoiselles d'Avignon*, the determining Cubist painting. One might describe Mrs. Steinberg's picture as Proto-Cubist, as it demonstrates the progression and continuation of the pictorial problems that pre-occupied Cézanne, and was created about six months previous to Picasso's development of the analysis of form through fragmentation. What Daniel-Henry Kahnweiler described in his *Rise of Cubism* as 'the difficult reconciliation of representation and structure' is seen in this early painting. As has been written by Robert Rosenblum in *Cubism and Twentieth Century Art*: 'The balance between the reality of Nature and the reality of Art has become far more tenuous for Picasso than for Cézanne . . . Picasso's textures have become more neutral than Cézanne's; they have become so abstract as to fruit, for example, that identity becomes conjectural. Cézanne's tilted table tops (here) become more tilted in Picasso, so that objects are tightly compressed forward and the puncturing of the picture plane is avoided with less pain than in Cézanne.' Picasso is further represented in the collection by a small bronze *Head of Fernande* of 1905.

The collection includes two paintings and a large drawing by Braque. The *Still Life with Grapes* of 1939 has been selected for the important retrospective exhibition to be held at the Haus der Kunst, Munich, this summer. The large drawing is of a female nude, one of a series which Braque did, paintings and drawings, in the early 1920's. It has been conjectured that these Michelangeloesque figures which Braque titled *Canoephora* or *Basket Carriers* were inspired by a revival of interest in classical art, and in Renoir's, Gauguin's and Picasso's treatment of the female nude. The second Braque oil is a charming small *Still-Life with Anemones*.

A beautiful Bonnard, *Checkered Table Cloth with Basket of Fruit* of 1923, with the rich luminous colours that this artist superimposes one over the other, an important Chagall, *Over the Town*, and a Miro *L'Espoir* complete the twentieth-century painting section. The Chagall of about 1914 is one of the early examples of this artist's excursion into fantasy. Another example of the same subject is in the Tretyakov Museum in Moscow.

Numerically, Mrs. Steinberg has acquired more pieces of twentieth-century sculpture than of paintings. In recent years eighteen sculptures have been added to the collection. They are of varying sizes, the largest being the previously mentioned *Summer* by Maillol. Included in acquisition are two by Henri Matisse, two by Despiau, three by Henry Moore, and one each by Picasso, Arp, Giacometti, Laurens, Duchamp-Villon, Consagra, Epstein, de Rivera, Kolbe, Marcks and Lassaw. Although many of these are both beautiful and rare, as is the *Two Negresses* of Matisse, a large *Woman Seated on the Steps*, 1956, by Henry Moore and the Duchamp-Villon *Portrait of Baudelaire*, 1911, are particularly





Above. Henry Moore. *Woman Seated on Steps*, 1956. Bronze, height: 27½ in.
Below. Raymond Duchamp-Villon. *Baudelaire*, 1911. Bronze, height: 15 in.
Mrs. Mark C. Steinberg Collection.

notable for comment. The *Woman Seated on the Steps* is a great contemporary romantic piece, evocative of the potentials of our world and the anxiety over its problems. The woman sits alone on a flight of steps, somewhat wind-blown, awaiting the next unknown. The form of the steps is classic as to structure, with which the movemented figure is contrasted.

Again, the *Baudelaire* is both emotionally charged and abstract. As in the work of his contemporary, Brancusi, the details of the head have been reduced or synthesized and the surface indicates a few planes which do not detract from the feeling of an abstract geometric shape. By combining both elements in this portrait of the great nineteenth-century poet, Duchamp-Villon has created both a monument to the personality of this literary artist and a great plastic work of art. There is something poignant and ironical that, for the years to come, connoisseurs of the arts will, perhaps, remember the authors of the *Comédie Humaine* and the *Fleurs du Mal* by the strong, understanding creative portraits by Rodin and Duchamp-Villon. One feels of the *Baudelaire* as well as of the *Balzac* by Rodin, that the persons portrayed would have approved. Baudelaire's incisive understanding of the arts of his time would have guaranteed his applause of the work of Duchamp-Villon.



The Connoisseur in America

L. D'OTRANGE MASTAI

The Art of Greater India

In a brief introduction to the catalogue of the recent exhibition bearing this title, held at the Paul Kantor Galleries, Beverly Hills (California),

Mr. Oscar Meyer, of Los Angeles, comments very justly on the role played by the Indians—whom we once knew as Hindus, a name now fairly outlawed and that yet surely will never lose its romantic appeal and beautiful connotations—in the spiritual and cultural life of greater India. For they were indeed: '... great exporters of missionaries' as Mr. Meyer picturesquely puts it, long before we took over that role, and they were also 'the cultural champions of all South East Asia. For all of this vast area was at one time spiritually guided by the Indians. They transplanted the image of Buddha in verse and song and dance, and so powerfully in the plastic arts that all of South East Asia was united under this common bond. The cultural past of India may yet reveal untold treasures and values which will (help us) to appreciate fully the spiritual values, so beautifully expressed in their carvings'.

Because of its abundance however, another aspect of Indian art, marked by a blend of the erotic and the secular, is best known to the general public, while somewhat less familiar aspects of Indian civilization are evidenced in two widely different objects included in the exhibition, both worthy of special notice intrinsically and because of interesting historical connotations. The bust of a winged and bearded figure is marked by obvious Hellenistic influence, and suggests in some respects the male figures at Pergamon. The massiveness of the whole is conducive to this effect, but the forms lack the firm anatomical definition of which at least some remnant is always evident in closer Hellenistic works. Here on the contrary, and to my mind this is the chief interest of this outstanding example, a certain fluidity of contours and simplification of the main forms reminds one of the Oriental artist's ever present and overmastering preoccupation with decorative elements not only as such but also as a symbolical and supra-sensual idiom of communication.

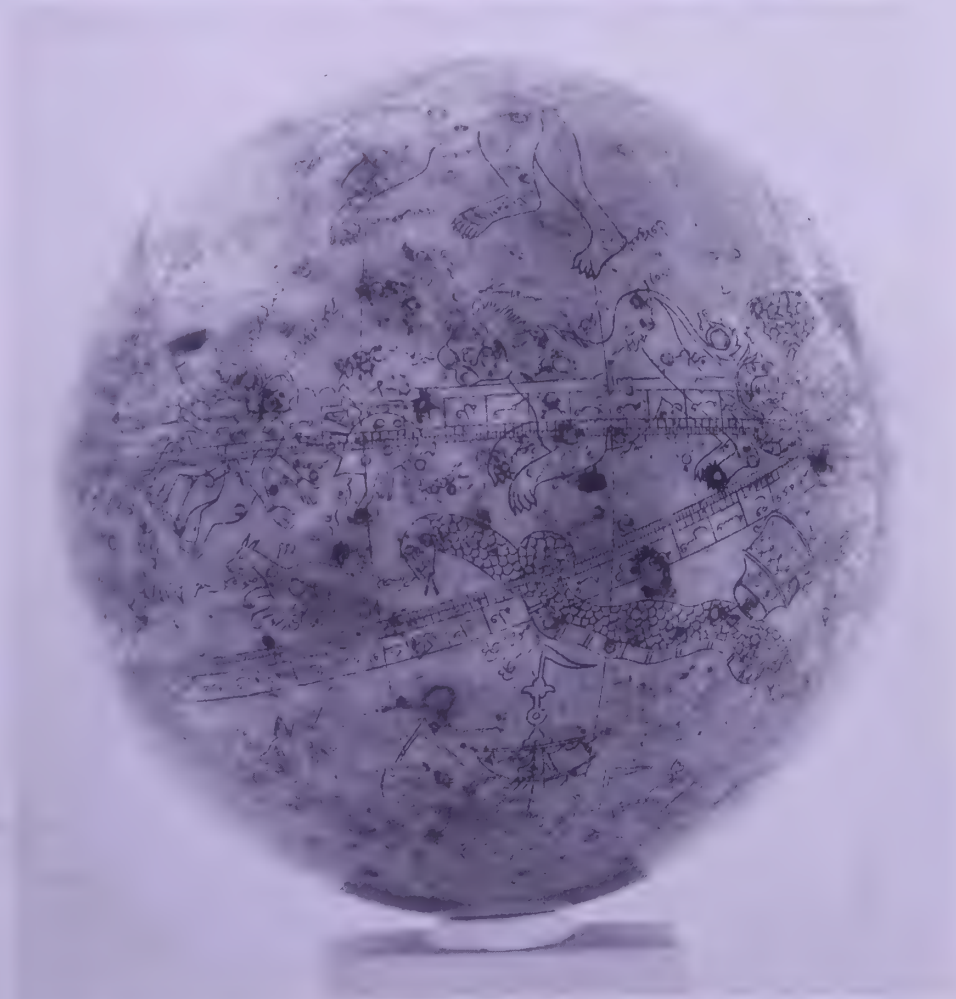
This powerful figure that, to the Occidental eye, spontaneously suggests a representation of the great god Poseidon is an energetic and expressive characterization, at once more personal and more aloof than purely Hellenistic work. While strongly plastic in effect, the torso is marked by a detail of typically Asiatic character: advantage was taken by the sculptor of the natural striations of the stone to outline the pectoral and ventral muscles. What raises this piece to an unusual rank however is the treatment of the head, where a masterly combination of stylization and realism brings about a convincing sense of drama, an almost hypnotic intensity of mood. Note also, the free-flowing beard, over

the broad rounded chin, half-hiding the mouth: a conception that could never have been that of a Western sculptor, and surely in sharp contrast to the firmer Greek treatment of the lower jaw and of the fully revealed lower lip jutting forward in the famous 'Olympian pout'. On the whole however, the liveliness of the countenance is probably the most remarkable feature of this masterpiece by an anonymous genius of a transitional period. The importance of Gandhara work in the entire history of Far-Eastern art can hardly be over-estimated: the style and iconography of these Graeco-Buddhist works spread with Buddhism across Central Asia to China where it helped to form a solid base for the marvellous achievements of the fifth and sixth centuries.

At the other end of the spectrum, as it were, the rare Lahore celestial globe shown here bears witness to the scientific preoccupations of a Moslem ruler of the seventeenth century. Pro-

fessor Derek de Solla Price, of Princeton University, believes that only fifteen such globes were made, very likely therefore for royal use. At present the majority of these globes still extant are in the collections of museums and planetariums. This globe was also examined by M. Marcel Destombes, of Paris, the well-known expert on scientific instruments who dated it to the epoch of the Grand Mogols, circa 1605-1626. The whole of the globe is cast in one piece, of very thin bronze, a most demanding technical feat. The forty-eight constellations (how one wishes it were fifty!) are inlaid with silver. The maker was 'Zia 'u'd-din M bin Qa' im M bin Mulla isa bin Sheikh Allah Dad', or possibly his son. Either way, a master craftsman, whose impossible name, if translated into English, would presumably be resolved into something quite simple, such as 'John, son of Peter, son of Thomas, etc.'. But admiration for his accomplishment keeps one from denying him one

Lahore celestial globe, bronze inlaid with silver, diameter 8½ inches, Jahangir period (1608-1626). On exhibition at the Paul Kantor Galleries, Beverly Hills. Photograph, courtesy Oscar Meyer.





Left. Gandhara grey schist figure, 2nd-3rd century. On exhibition at the Paul Kantor Galleries, Beverly Hills. Photograph, courtesy Oscar Meyer. Above. Dimitrie Berea. *Les Chalandes sur la Seine*. Canvas, 28 $\frac{3}{4}$ × 39 $\frac{1}{4}$ inches. N.M. Acquavella Gallery, New York.

single syllable of that resounding title. No doubt, he would piously have wished for the credit to reflect on his forefathers as well.

The inscription is in Arabic. A globe of the same kind is in the collection of the Adler Planetarium in Chicago.

Dimitrie Berea

THE art of Dimitrie Berea has been justly and happily characterized as 'a synthesis of Impressionism and Fauvism', combining as it does the warm luminosity of the first with the untamed power of the second. Berea is indeed the artistic heir of Impressionism through Bonnard, and of Fauvism through Matisse: he was guided by the advice of these masters in his early days, while it was Derain who once, all unknowing, singled out a painting by Berea in a mixed show and proclaimed to his listeners 'now, here is the work of a true painter!'. This unerring verdict has been confirmed many times over, and the fact is well established that Berea is indeed one of the few good painters of our time. He evolves, with *fougue* and enthusiasm, an unbridled fantasia of form and colour that is indeed the best illustration to his own frequent pronouncements regarding 'les formes-couleurs', or, alternatively, 'les couleurs formes'. This formula, like most artistic dictums, attempts to define the undefinable; in the practical sense, it may mean merely that Berea, like all good painters before him, has effected a combination of tones and values that picture form so faithfully and so expressively that, as in our illustration, the essential worth of the painting can be translated satisfactorily into

black and white. It remains true however that the magic of colour that is Berea's chief gift—many see in it not only the result of his assiduous study of the Venetian masters but also an indication of his Slavic temperament: the artist was born in Budapest, in 1908—this splendid feast of jewel-like tones, is necessarily lost in the process. In this view of Paris, for instance (presently on view, as part of a show of Berea's recent works, at the N.M. Acquavella Gallery, New York, until mid-December) the painter has displayed with consummate mastery the entire array of these glowing and luminous blues for which he is justly famed.

Above and beyond technical brilliancy however, there is something almost uncannily in Berea's ability to identify himself artistically with a given subject. He was long heralded as the foremost interpreter of the *Midi*, which he renders with a chromatic generosity that is appropriate to the lush beauty of the region. Indeed, one imagines him, as he undertakes his work, uttering piously the famous line of Rostand's: 'O Soleil, toi sans qui les choses ne seraient que ce qu'elles sont! . . .' For Berea, in his beloved environment of the South of France has added the fervour of the sun, the vibrancy of Meridional light, to the accustomed pigments on his palette. In his colour vocabulary, green, rose and blue are not merely that, but instead green-drenched-with-light, rose-permeated-with-sun-glow, and blue-seen-through fathoms of pure Mediterranean water. His skies are crystalline and illimitable; his fruits are heavy and fragrant (the ripe flesh exudes savour and tempts

us to reach for it: the very test Renoir applied to his nudes!) and his flowers fill the room with an almost too heady perfume.

Yet, as in the painting shown here, Berea knows also how to render with exquisite grace and delicacy the pearly tones and silvery light of the Ile-de-France. And in turn the greatest tribute to his sympathetic understanding of English landscapes was paid the artist when his painting entitled *Night piece, with the Houses of Parliament* was offered to Sir Winston Churchill on the occasion of his eightieth birthday by a group of friends and fellow-members of Parliament, who well knew that the work would have to please a difficult judge.

The current show of Berea's painting leads one to reflect that the priceless gift Impressionism made to the world was not the development of a new technique—examples could be multiplied of 'Impressionist' bits, and of the best, scattered throughout the works of the Old Masters of the Orient as well as of the Occident—nor was it the profusion of resulting masterpieces. No, Impressionism remains beloved because it served to perpetuate with rare perfection a vision of *la douceur de vivre*, of a rational and harmonious Eden that seemed, all too certainly and tantalizingly, out of our own reach—or at least so we were told by prophets of doom. That the pessimistic conclusion may have been somewhat precipitate is made agreeably clear by the work of such an artist as Berea, painter of life and light.

Tribute to Georges Braque

AT this time last year, a retrospective exhibition

titled 'Homage to Georges Braque' and initially shown at the Contemporary Arts Center in Cincinnati where it originated, was being circulated through the Mid-West. The show had been brought together with love and reverence and was particularly notable in that the artist had been asked to participate in the selection of the works exhibited—an unusual feature, since 'retrospectives' are more often than not (and rightly so!) posthumous events. But there could be no question of course as to Braque's stature and international recognition, and this was, as the sub-title indicated, 'an exhibition to honour the painter on the occasion of his eightieth anniversary'. The grand old man of modern art, the erstwhile rebel who had now become *l'ancêtre* and the mainstay of a present-day Renaissance, was accordingly presented with photographs of approximately three hundred examples of his work—from which number he was respectfully requested to make a selection of those he considered the most significant examples. This still amounted to half of the initial group, but the final composition of the show was dictated by the artist's choice, thereby presenting 'a unique opportunity to witness the manner in which this great artist . . . passed judgment upon his own work' (Allon T. Schoener, Curator, The Contemporary Arts Center, Cincinnati).

Now, a year later, the entire art world mourns the passing of Georges Braque, and next to France herself no nation feels the loss more keenly than the United States, where the artist's reputation and prestige are unequalled and have increased over the years with the inevitability and irresistible surge of a full tide. To art lovers in America, Braque's stylistic development appeared more than just right. In the Oriental sense, there was no other 'path'. From the early Cubistic period through the increasingly more lyrical examples of the 20s and 30s, to what amounted to an artistic rebirth in the last two decades—Braque was always unflinching in

touch with his times, not because he followed but because he led. His rightful, unforced place was at the head of the column.

There would seem no more suitable tribute therefore than the reproduction here of one of his last works: *The Plough (La Charrue)*, of 1960, on loan from the artist's own personal collection to the American exhibition. This less familiar aspect was, as it were, the final Braque; this noble and austere symbol of fruitful labour was painted by the artist at the age of seventy-seven. Like all great art, this culmination is a uniquely personal and yet universally general version. We may well look upon it as Braque's artistic testament, the golden echo still lingering behind.

Braque had been in the forefront of two epochal movements, Fauvism and Cubism, that evidenced the undiminished artistic vitality of France at the beginning of the century. He is credited with the invention of *collage*, a development that was made much of but that now seems minor in the light of his total achievements. (It is not after all the medium, whether archaic of new-fangled, that matters, but the mastery.) In contrast to Picasso's artistic cruelty and brutality, Braque upheld the French tradition of grace, measure, and reason. In the words of Howard Devree, art critic of *The New York Times* at the time of the famous one-man exhibition at New York's Museum of Modern Art in 1949, Braque's art stemmed 'from the great classical line of Poussin and Chardin'. Higher praise than this cannot be bestowed.

The personality of Georges Braque corresponded to his style—as is usually the case, sometimes regrettably. Our present-day deification of artists has led us to overlook the fact that, now that we have allowed them to rise above every test and discipline, many of our modern 'great' are most unsavoury characters indeed, totally innocent of even a rudimentary sense of ethics in daily life as well as in their work, where oppor-

tunism is, literally and not symbolically, 'the golden rule'. None of this seems to have applied to Georges Braque, whose life was marked by quiet dignity, a profound sense of duty, personal and professional integrity, deep sympathies and faithful attachments. It is interesting to conjecture on the never-revealed causes of his famous break with Picasso, a friend and fellow worker of the early days. His career was never marred by the scandals and eccentricities that appeal to the mob, which he would have dismissed with the quiet and final condemnation: 'in very bad taste'.

The last great tribute paid to Braque—and how glad one is that he should have lived to enjoy this homage—was an exhibition at the Louvre of jewellery designed by the artist and embodying many of the familiar forms used in his paintings. This bestowed upon the old master the unique distinction of being the first living artist ever honoured by having his works shown in these sacrosanct premises. It was the coronation and consecration of his entire career.

A Royal Manuscript for Minneapolis

AN unusually complete and beautiful thirteenth-century French Missal, formerly in the Ducal Library at Gotha, was the highlight of the recent Gothic exhibition at the Cleveland Museum of Art. The other works on view, originating from Austria, Belgium, Bohemia, England, Flanders, France, Germany, Holland, Italy, and Spain, and ranging in media from illuminations to metalwork, textiles, and furniture, provided a setting for the missal, suggesting within limitations the artistic environment in which it was created. At the same time, the show offered another welcome opportunity to review the 'International Style', that last and perhaps loveliest bloom of mediaeval culture prior to the decadence that followed promptly the over-exuberance of the late, 'Flamboyant'

Georges Braque. *The Plough*, 1960. Oil on canvas, 33½ × 76½ inches. The Contemporary Arts Center, Cincinnati, Ohio.





Above. Folios 63 and 64, verso and recto, 'The Crucifixion' and 'Christ in Majesty', from the Gotha Missal, Paris, executed c. 1375 by Jean Bondol and his atelier. The Cleveland Museum of Art, Ohio. Facing. This striking miniature painting (*Punjab Hills, Mankot, c. 1720*) is one of eighty such works produced in India during the 17th, 18th, and 19th centuries and loaned to Cleveland and other leading American museums from the personal collection of Mr. and Mrs. W. G. Archer of London. Through the exceptional knowledge which they have imparted they have largely contributed to the revolutionizing of the study and history of Indian painting by isolating unknown styles and determining geographical areas and periods. The excellent catalogue to the Cleveland exhibition was composed by Mr. Archer, with an introduction by Dr. Sherman Lee, Director of the Cleveland Museum of Art.

Gothic style. Similar kaleidoscopes of Gothic Art, it will be recalled, were held last year in Vienna and Baltimore.

The great Missal on view in Minneapolis is the earliest complete illuminated book from Western Europe to enter the Museum collection. It is of course not a 'book' in the modern sense of the term, but a volume of one hundred and sixty-four bound sheets of unblemished vellum, with text written in red and brown inks and embellished in tempera and gold leaf with floral borders, geometric frames, capital letters, etc. In addition, the manuscript was enriched with twenty-five miniatures of extraordinary refinement even for that age of utmost though unflinching exquisite splendour.

Historical research indicates that the Missal may have been intended for the private chapel of Charles V, King of France from 1364 to 1380.

This king, called The Wise, was a prudent and moderate man, endowed with a subtle mind, and a student of astrology, medicine, law, and philosophy. He assembled a large and valuable library at the Louvre, and his chief delight was found in the company of distinguished writers and thinkers: Raoul de Presle, Philippe de Mezieres, Nicolas Oresme and others, whose opinions he valued in matters of state and of administration. (Philippe de Mezieres was entrusted with the education of the young Dauphin.) In regard to religion, Charles V was pious without fanaticism, revering the memory of his ancestor, the saintly King Louis IX, but standing firmly against churchly encroachments of his prerogatives and other abuses more particularly against the Inquisition in the south of France.

If not destined for his own use, the Missal

might well have been intended as a gift for some other royal personage. In the June issue of the *Metropolitan Museum Bulletin*, Miss Margaret B. Freeman, Curator of 'The Cloisters' (New York's great Mediaeval museum, an adjunct of the Metropolitan Museum proper), tells us, as part of a report on the museum's recently acquired little private altarpiece of the same period that Louis of Hungary, on the occasion of the betrothal of his daughter Catherine to the Duke of Orleans son of Charles V, 'ordered as a gift for the French King the manuscript known as the *Pictorial Chronicle of Hungary*, which still exists today. Undoubtedly important gifts were sent from France to Hungary in return'.

The royal atelier was headed by the King's *valet de chambre* Jean de Bruges (clearly, of Flemish origin), called Jean Bondol, who was responsible for illuminating much of the Gotha



Missal. This work, it is believed, was executed in Paris about 1375. The double page reproduced here is an outstanding example of the artist's skill and taste. Throughout the volume, the figures are executed primarily *en grisaille*, touched with pink in the flesh tones and clothed occasionally in pale blue or pink draperies; the backgrounds are generally of a single colour. The *Crucifixion* scene shown here is unusual on at least one count: the two figures at the foot of the Cross are, as traditionally called for, Mary, the Mother, and John, the Beloved Disciple, but Our Lady is shown with head uncovered, without the long veil that indicates her matronly dignity. While the young Virgin with the Babe is often depicted with open fair locks, this was generally felt to be out of keeping with the tragic solemnity of a *Crucifixion* scene; where also, not infrequently, the repentant Magdalen was shown,

with her own symbolically important hair in disarray on her sob-racked shoulders. But that our *Crucifixion* here is certainly not an attempt at a realistic rendering is further confirmed by the fact that the Madonna is shown with the sword piercing her heart (according to the Simeon prophecy) while John is holding a book that marks him as one of the Evangelists, a dignity he did not of course attain until a later date. Both Mary and John, in the bloom of spiritual youth, are witnessing *sub specie aeternitatis* the timeless Sacrifice. The awesome solemnity is softened by the completely human grace and liveliness of the figures.

Of highest artistic interest however may well be the figure of Christ in Majesty on the sheet opposite the *Crucifixion* scene. The Saviour appears at once regal and benignant, with unusual ease of pose and mien, and admirable and

subtle skill is evident in the handling of the draperies—even more so than in the opposite figures of John and Magdalen, where yet the folds achieve what might be called true visual melody, fully the equal of the highest achievements of the Mediaeval sculptures at their greatest.

The central theme of Christ in Majesty is surrounded by the emblems of the Four Evangelists within reserved cartouches in a quatrefoil outer frame. The leafy garland that surround both illustrations and almost fills the outside margins is drawn together at the bottom, as it were, by a pendent cross on each page, suggesting twin rosaries. This is a touch of almost eighteenth-century grace, but the boldness of the diamond-shaped seals at the corners, and the purity and simplicity of the arabesques hark back to the best of Romanesque.

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